THE

MORRIS BOOK

PART V.

BY

CECIL J. SHARP

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THE

MORRIS BOOK

WITH

A DESCRIPTION OF DANCES
AS PERFORMED BY

THE MORRIS MEN

OF

ENGLAND

BY

CECIL J. SHARP

AND

GEORGE BUTTERWORTH.

PART V.

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PREFACE.

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They would also gratefully acknowledge their obligations to Mr. R. J. E. Tiddy for helping to collect the Bledington dances, to Mr. A. K. Browne for similar assistance at Wyresdale, to Miss Maud Karpeles for aiding them in the preparation of this book, and to Mr. E. Phillips Barker for reading and criticising the proofs.

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INTRODUCTION.

Of the twenty-one dances described in this volume, three are from Badby (Northants) and five from Bucknell (Oxon)—both of them new traditions; ten belong to one or other of three traditions, Bledington, Longborough, and Field Town, already partly described in Parts III. and IV.; two are processional dances collected, respectively, at Helston (Cornwall) and Castleton (Derbyshire); while one, the Greensleeves Dance, is from Wyresdale (Lancs). The last of these is a curious dance, and one that it is very difficult to classify; our reasons for including it in this collection will be given later on (*see* p. 111).

This instalment brings the number of dances described in the Morris Book to eighty-six, a far larger number than anyone anticipated eight years ago when the work of collection was first seriously taken in hand. In all likelihood this volume will conclude the series, although we feel bound to add that we held the same belief when Part IV. was in preparation. The area, however, within which the Morris Dance has flourished within the last half-century—and the collector cannot expect to restore dances that have been disused for a longer period than that—is more or less clearly defined; and as this part of England has by now been pretty closely investigated, it is unreasonable to suppose that many dances worthy of record still remain to be collected—at any rate in sufficient number to fill another volume.

Be this as it may, enough dances have now been recovered to enable us to form some estimate of the artistic value of the Morris Dance. Æsthetically considered, the Morris is incontestably the most highly developed of the folk-dances of this country. Although, technically, the Sword Dance is

quite as complex and elaborate, yet, owing to its peculiar formation, its movements are too restricted to allow of that freedom of expression on the part of the individual which is the outstanding characteristic of the Morris. When, with the substitution of handkerchiefs or sticks for swords, or for whatever reason, the confined ring-position of the Sword Dance gave way to the more open formation of the Morris, the artistic possibilities of the dance were immeasurably increased, and an opportunity presented to the dancer of which he has certainly made good use. Those who have studied and mastered the intricacies of the English Morris Dance and appreciated to the full the variety and beauty of its evolutions and of the movements of individual dancers, cannot fail to be struck by the amazing capacity of the English peasant to express himself through the medium of the dance. And it is, surely, no exaggeration to claim that the Morris Dance of England will bear comparison with the finest examples of folk-dance to be found in any European country.

If the processional dances in this volume be compared with the two examples already described in Parts I. and III., it will be seen that while at Winster and Tideswell handkerchiefs, though not bells, were used by the dancers, neither of these characteristic accompaniments of the Morris has survived at Helston or at Castleton. This consideration raises the question of the relationship between dances of this type and the normal Morris Dance.

Now, the lustration or seasonal procession round the village, accompanied with varying rites, is one of the commonest forms of folk-festival surviving in England. It usually consists of a carefully-prepared and well-ordered procession of dancers and others, wearing flowers or carrying fresh green branches in their hands, which wends its way along a prescribed route, halting every now and again for the performance of a stationary dance or some other special ceremony.

The purpose of these folk agricultural festivals was twofold: (1) To celebrate the victory of Spring over Winter, to proclaim the renewed vitality of the spirit of fertilisation, and to bring the beneficent influence of re-awakened nature into the community, in order that the flocks, herds, and fields, as well as the inhabitants, might all share in its benefits; and (2) to purge the village of ghosts, devils, diseases, and the less obvious results of offences against taboo.

In the first case the underlying motive was the desire to secure *mana*. To this end fresh green branches and flowers, the symbols and proofs of resuscitated nature, were gathered and worn by the participants; while the cottages, farm-buildings, and sometimes even the animals were decked with them. May-garlands were carried through the village, usually containing within them, in the form of a human effigy, the anthropomorphic representation of the nature-sprite. The tree, being the largest and noblest product of the plant world, was set up and worshipped by rings of dancers; while ceremonies were performed at the sacred shrines, groves, and wells, upon all of which flowers and blossoms were formally placed. By these means the villagers hoped that they, together with their flocks and herds and the cultivated fields, might all share in the awakened spirit of nature, and prosper accordingly.

With the same motive, too, at one or other of the sacred shrines, an animal representative of natural forces was sometimes slain to yield *mana* through a sacramental meal.

In the second case it was fear, the other great motive of the primitive mind, which, working in a parallel line to that of desire, formed the groundwork of those observances of which the scapegoat was the type. It was deemed possible to transfer devils, diseases, and other obnoxious things to some individual, and then, more or less summarily, to get rid of him and the plagues at the same time—*e.g.*, by killing him, driving him away, or by taking him to certain places on the

boundary and beating him there until the devils within him had fled over it and left him innocuous, the latter process being only a special application of the primitive remedy employed in cases of "possession."

Where the rite took its extreme form, in addition to the primary motive a link is now generally assumed between the animal sacrifice and the slaying of the human being, in the necessity of purging the blood-guiltiness which attached to him who slew the sacred animal. In the interval which elapsed between the animal sacrifice and the infliction of the death penalty, the guilty victim was honoured and worshipped as a King-priest.

In later days, in order to stay the annual loss of the chief man of the clan, a criminal, prisoner, or stranger, was vicariously killed in his stead; and again, later on, when the sanctity of human life had come to be more generally realised, a mimetic or mock death was dramatically enacted in substitution of the real one, or the victim was allowed to escape death by payment of a ransom.

Both the Helston Furry Dance and the Castleton Garland Dance are survivals of processional ceremonies of this nature.

That the purpose of the Helston dancers is to announce the advent of Summer and to bring the May into every house and cottage in the town, is clear enough from the words of the refrain of the Hal-an-tow song:—

We were up as soon as the day,
For to fetch the Summer home, O!
The Summer and the May,
Now the Winter is a gone, O!

The existence, up to a few years ago, of a second procession at Helston, with its mock-Mayor, Aunt Mary Moses, &c., indicates that at one time the procession was of a more elaborate nature, which in late years came to be split up into two, one emphasising the religious or magical origin of the ceremony, the other its social side.

The mock-Mayor and Aunt Mary Moses, like the King and Queen of the May in the Castleton Garland Dance, are probably the modern survivals of the priest-King or Queen to which reference has already been made; just as the toll demanded of the bystanders is the ransom with which the priest-King or his substitute escaped the death penalty.

It will be noticed that the Helston procession is continuous and that no halts are made in it. It may be, however, that the Country Dance performed at its conclusion is the solitary survival of other stationary dances which were originally executed at other places on the route.

This is quite probable because at Grampound, near Truro, where a very similar but less sophisticated form of the Furry Dance is still annually performed on Whit-Tuesday, frequent halts are made, at each of which a stationary dance is performed—either a "round," or a six-handed reel, executed in the middle of a ring formed by the rest of the company.

The Castleton Garland Dance, while similar in many respects to the Helston Dance, contains several additional and distinct features of its own. The King may be the actual representative of the nature-spirit; or, alternatively, the elaborate flower-garland—like that used in the Jack-in-the-green and other cognate ceremonies—may be worn by him in order that, on the principle of sympathetic magic, he may by direct contact invoke its special protection. That the garment is believed to possess magical or divine properties is shown in the culminating incident of the ceremony, when it is hauled up to the top of the church tower and deposited on one of the pinnacles. It is interesting, too, to notice that the doll, often carried within, or placed on the top of, the May-garland, has disappeared, but is now represented by the bunch of rare flowers, called "the Queen," placed on the apex of the garland; and this, it should be noted, is detached and given into the custody of one of the chief inhabitants before the garland is placed on the tower.

These Pagan lustrations—of which the processional dances under discussion are the survivals—became in later times Christianised, and, in some cases, taken over bodily by the priests, who, purging them of their heathen characteristics, used them to popularise the truths of their own religion. Instances of this are to be seen in the ecclesiastical processions that are still common in Catholic countries, the image of the local saint exhibited on these occasions being the Christian substitution for the human effigy enshrined in the May-garland. The Corpus Christi procession, which at Seville is accompanied by dancing, the Stations of the Cross, and the Ascension-tide Rogations, are all ceremonies which may be traced to the ancient agricultural festivals.

The curious custom of "beating the bounds" may be cited as yet another instance of a ceremony which had its origin in the Pagan seasonal festival. This is still regarded as an ecclesiastical observance in some places, though its chief purpose is to define and proclaim the limits of the parish boundaries. At Todenham (Glos.), for instance, the following ceremony is annually enacted on Rogation Monday. The parson, accompanied by four spadesmen, villagers, and schoolchildren, marches in procession round the boundaries of the parish. At every halt, of which there are several, four sods are cut by the spadesmen at the four extremities of an imaginary cross. A small green branch is then stuck into each of the sods, which are thereupon piled in a heap in the centre of the cross. Several of these crosses are made at intervals during the route, and at three of these stations a special psalm is sung (either the 100th or the 104th), while cakes and ale are handed round to the bystanders.

Nowadays, at the last of these three stations a feast takes place at a farmhouse; but fifty years ago the feast was held on the green bank beneath the churchyard wall. In former days the children carried small withy wands with which, when the cross was made, they whipped one another, shouting out,

"Remember the Cross"; but this custom, leading to horse-play, was by general consent discontinued about seventy years ago.

That in this custom we have but a Christianised survival of the ancient fertilisation ceremony is obvious enough. The invocation of the Jubilate, "O be joyful in the Lord, all ye lands," is alone sufficient to prove this; while the "sacramental" feast at the conclusion of the ceremony, and the placing of the green twigs in the sods, still further strengthen this conclusion. The whipping of the boys may be either a modern survival of human sacrifice; or its purpose may originally have been to expel devils, disease, &c., from them, and by driving these over the boundaries, to purge the parish of those evil influences which threatened its prosperity.

What the precise relationship between the Whitsun Morris Festival and the May-day procession may be it is difficult to say. That there is some intimate connection between them the similarity of the two ceremonies seems to indicate. In both of them we have a procession of dancers wearing or carrying flowers, passing through the village and halting at certain places for the performance of stationary dances, the whole ceremony concluding with a general feast. Then, again, many of the subsidiary observances are common to both types of dance—such as, for instance, the May-pole and peeling-horn incidents at Ducklington and Helston, the election of the mock-Mayor at Abingdon and Helston, and the universal custom of collecting alms from the bystanders.

These considerations seem to point to a common origin, although in their subsequent developments the two ceremonies have developed on somewhat divergent lines. In the Morris Festival the processional dance has gradually fallen into the background owing to the elaboration of the stationary dance; while at Helston, Castleton, Tideswell, &c., the opposite tendency may be noted, the formal dances at the halting places having either disappeared altogether or become subsidiary to the processional dance.

THE DANCE.

HANDS.

The Wide-Twist.

The arms, slightly bent, are held wide apart, parallel with the ground, the hands at shoulder-level. In this position the hands are rapidly twisted (the right hand clockwise, the left counter-clockwise), so that they describe small circles in a vertical plane about six inches in front of the body. The circular movement is executed almost entirely with the wrist.

This is marked in the diagrams:—

w.tw. (both hands);

or, if one hand only is twisted,

w.tw.r. (or l.).

When the Wide-twist is repeated, each successive repetition will be marked with an asterisk.

The Counter-Twist.

The arms, bent at the elbow, are held well in front of the body, the hands at head-level. In this position the hands are rapidly twisted (the right hand counter-clockwise, the left hand clockwise, *i.e.*, *in a direction the reverse of the normal*), so that they describe small circles in a plane very nearly vertical. The circular movement must be executed mainly with the wrist, but partly with the fore-arm.

This will be marked in the diagrams:—

c.tw. (both hands);

or, if one hand only is twisted,

c.tw.r. (or l.).

When the twist is repeated, each successive repetition will be marked with an asterisk.

Quick-Down.

The arms, well bent at the elbow, are raised till the hands are at chin-level and about twelve inches in front of the body.

On the first beat of the bar, the hands are brought sharply down, and the arms straightened and lowered to the side of the body. The movement, which resembles a "snatch" or "jerk" rather than a swing, must be executed as smartly as possible.

During the remainder of the bar, and without any marked rhythm, the arms are slowly raised to their original position.

The downward movement will be marked in the diagrams:—

qu.d. (quick down).

The upward movement being merely a preparatory one, and having, therefore, no significance, is omitted from the notation.

The Jerk.

This movement is a variant of the Wave (Part III., p. 17).

The elbows, well bent, are held close to the side of the body, while the circular movements of the hands are executed solely by the fore-arm without any assistance from the wrist. The movement is smaller and sharper than that of the Wave, and has an appearance almost of stiffness. A slight but distinct pause is made between the repetitions of the movement.

This will be marked in the diagrams:—

jk.,

each successive repetition being indicated by an asterisk.

STEPS.

Leg-Across.

A slight spring is made on to each foot in succession, the two feet striking the ground, in turn, at approximately the same spot. Synchronously with the spring, the free leg is smartly swung in front of, and well across, the supporting leg, so that on alighting the two legs are crossed. During the execution of this movement the body must be held erect and not allowed to sway from side to side.

This will be marked in the diagrams :—

r. l.
xl. xr. (cross left; cross right);

or

l. r.
xr. xl.

The accompanying hand-movement is Circle (Part I., p. 58).

The Hockle-Back Step.

This is a variant of the Swing-step (Part III., p. 27).

A step followed by a hop is made on each foot in turn; while, simultaneously, the free leg is swung behind the other and takes the ground a few inches on the outside of the supporting foot, and at about the same distance behind it. Dancers must be careful not to exaggerate the movement by, for instance, swinging the free foot too far across.

This will be marked in the diagrams :—

r.b. l.b.
hkl.b.s.———

The Split-Jump.

The dancer springs as high as possible off both feet and alights on both feet. While in the air, he separates his legs *sideways*, and brings them together again as he descends.

This movement should at first be practised with some restraint, as it is apt to be dangerous; dancers, however, will come to no harm so long as they are careful not to separate their legs until they are high in the air.

This will be marked in the diagrams:—

sp. J.

When the jump is being made, the arms will be found to swing naturally outwards, then in again; as this is not really a distinct movement, it will not be noted in the diagrams.

The Double Caper.

This is a step followed by a hop. As the step is made, the free leg is thrown forward, knee slightly bent, and the lower part of the leg swung quickly backward in a hook, then forward, and finally backward again, the last movement synchronizing with the hop of the supporting leg.

These three movements of the free leg—which are not altogether unlike the vibratory shake of the forward leg in the ordinary Morris step affected by some dancers (Part I., p. 53)—are executed by stiffening the thigh and shaking the lower part of the leg, in much the same way as the wrist may be shaken by a movement of the fore-arm. The knee must be very loose and the thigh raised approximately to a horizontal position, and in the backward movements the lower part of the leg must be tightly hooked, or tucked up, under the thigh.

This will be marked in the diagrams:—

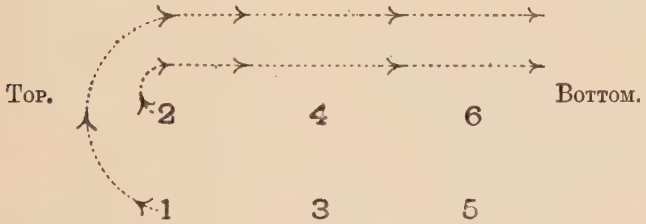
R. h.r. L. h.l.
sh.l.——— sh.r.———

EVOLUTIONS.

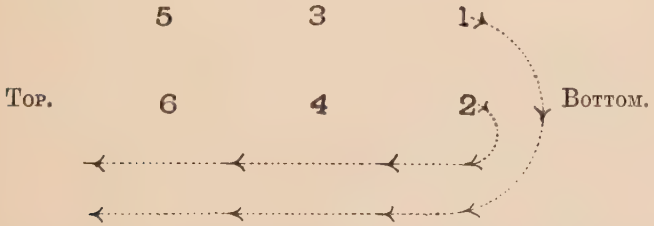
Cast-Down-and-Up. No. 1 (Badby Tradition).

This movement is the Badby variant of the normal Foot-up; it may be compared with the Country Dance figure which terminates the "Irish Trot" (*Country Dance Book*, Part III., p. 99).

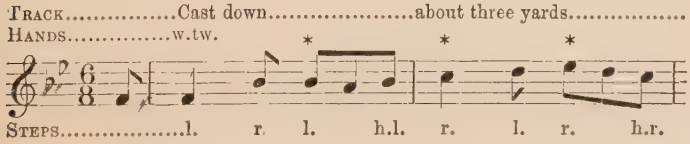
In the first three bars, No. 2, followed by Nos. 4 and 6, turns out to his right and moves down a distance of about three yards; simultaneously, No. 1, followed by Nos. 3 and 5, does the same, each odd number dancing side by side with, and on the outside of, his partner; in the fourth bar, still facing down, all execute the Leg-across. The track of the two leading dancers is shown in the following diagram :—

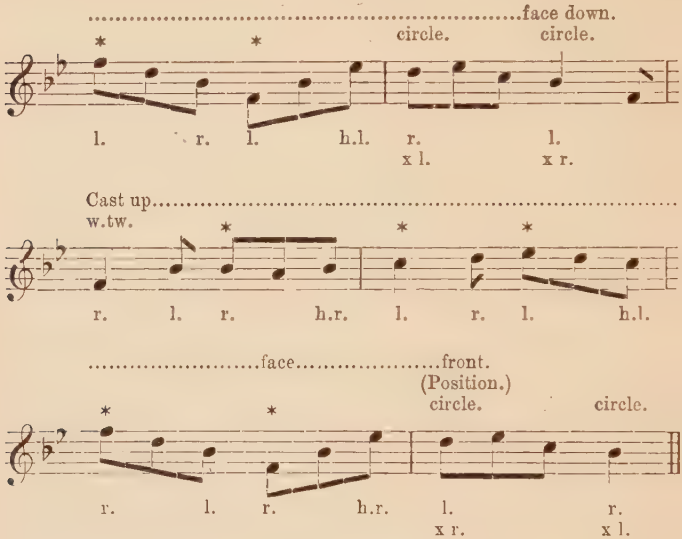


The Cast-up is done in precisely similar fashion, all turning out to their right and moving up to places; in the last bar but one the dancers face front, and do the Leg-across in that position.



The steps and hand-movements are shown in the following diagram :—

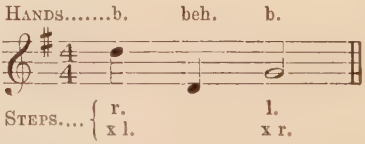




It will be noted that *all* start on the left foot.

Cast-Down-and-Up, No. 2 (Badby Tradition).

This is danced in the same way as the preceding evolution, except that the Leg-across is accompanied with Hand-clapping, as follows:—



b.=clap hands.
beh.=clap hands behind back.

Cast-Down-and-Up. No. 3 (Badby Tradition).

The steps and the direction of the movements are the same as in the two preceding evolutions, except that in the fourth bar partners face one another for the stick-tapping.

Each dancer holds his stick by the middle in his right hand, and, when not actively using it, lowers his right arm to his side.

The Cross-leg is accompanied by stick-tapping, as follows :—

Beat 1—Partners strike tips together, moving them from right to left.

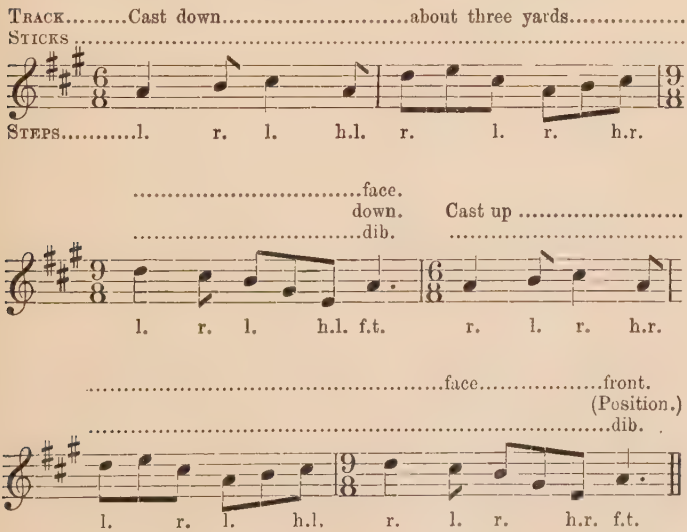
Beat 2—Partners strike butts together, moving them from left to right.

Beat 3—Partners strike tips together as before.

CAST-DOWN-AND-UP. No. 4 (Badby Tradition).

So far as the direction of the movements is concerned, this figure is the same as Cast-Down-and-Up, No. 1 (p. 18).

The Steps, &c., are shown in the following diagram :—



The unusual rhythm of the tune should be noted. The normal four-bar phrase being curtailed by half a bar, there is

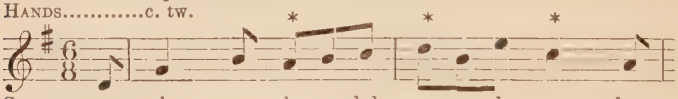
no time to perform the Leg-across. Dancers, therefore, put their feet together on the last beat of the phrase, and "dib" once.

To "dib" is to hold the stick down, vertically, to thrust the point on to the ground, and then to lift it up again. Throughout the movement, dancers should hold their sticks at the extreme end, so as to avoid stooping more than necessary when "dibbing."

FOOT-UP. No. 11 (Bledington Tradition).

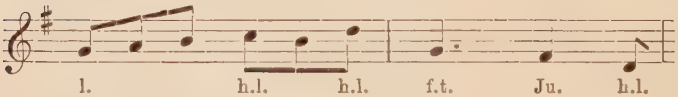
As danced by Nos. 1, 3 and 5.

TRACK..... Up, three feet.....
HANDS.....c. tw.



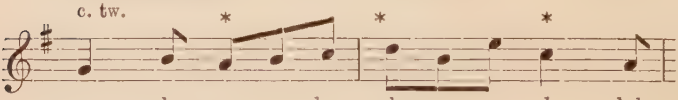
STEPS.....l. r. l. h.l. r. l. r. h.r.

½-turn, c. cl. and face down.
out. s.b. s.h.f.



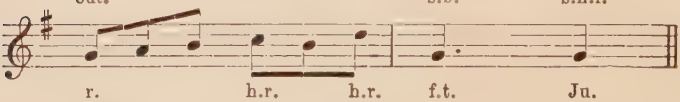
l. h.l. h.l. f.t. Ju. h.l.
gal.

Down, three feet.....
c. tw.



r. l. r. h.r. l. r. l. h.l.

¾-turn, cl.....face front.
(Position.)
out. s.b. s.h.f.



r. h.r. h.r. f.t. Ju.
gal.

Nos. 2, 4 and 6 reverse the feet and the direction of the turns.

FOOT-UP. No. 12 (Bucknell Tradition).

As danced by Nos. 1, 3 and 5.

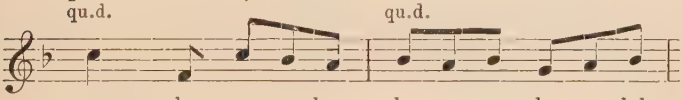
TRACK.....Up, three feet .....
HANDS.....qu.d. qu.d.

STEPS.....l. r. l. h.l. r. l. r. h.r.

retire.....to.....position.
out. s.b. s.h.f.

l.b. r.b. f.t. Ju.
h.b.s.

½-turn c. cl. Down, three feet.....
qu.d. qu.d.



r. l. r. h.r. l. r. l. h.l.

retire.....and.....¼-turn c. cl. face front. (Position.)
out. s.b. s.h.f.

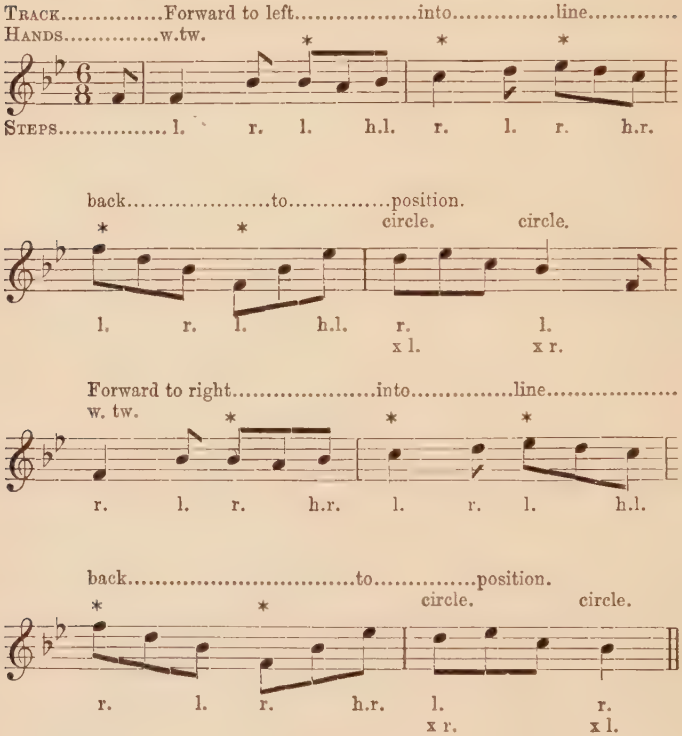
r.b. l.b. f.t. Ju.
h.b.s.

Nos. 2, 4 and 6 reverse the feet and the direction of the turns.

SET-STRAIGHT. No. 1 (Badby Tradition).

This movement is similar to Half-gip (Part 1, p. 65), except that the dancers move forward a smaller distance, and form one straight line, thus:—

The steps, etc., are shown in the following diagram : –



SET-STRAIGHT. No. 2 (Badby Tradition).

Movement and steps the same as in the preceding evolution, but with Hand-clapping as in Cast-down-and-up, No. 2 (p. 20).

SET-STRAIGHT. No. 3 (Badby Tradition).

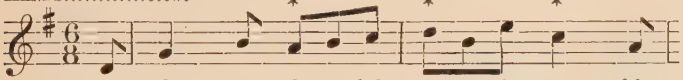
Movement and steps the same as above, but with Stick-tapping as in Cast-down-and-up, No. 3 (see p. 20).

Set-Straight. No. 4 (Badby Tradition).

Movement the same as in the three preceding evolutions, but steps and "dibbing" as in Cast-down-and-up, No. 4 (p. 21).

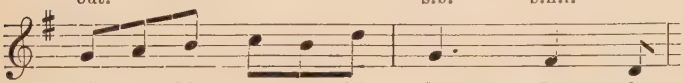
Half-Gip. No. 5 (Bledington Tradition).

Track.....Forward to left.....pass by the right.....
Hands.....c.tw.



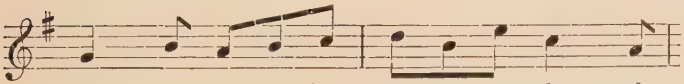
Steps.....l. r. l. h.l. r. l. r. l.b.
b.s.

back.....to.....position.
out. s.b. s.h.f.



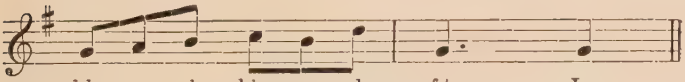
r.b. l.b. r.b. l.b f.t. Ju. l.

Forward to right.....pass by the left.....
c. tw.



r. l. r. h.r. l. r. l. r.b.
b.s.

back.....to.....position.
out. s.b. s.h.f.

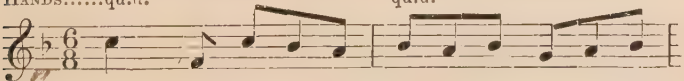


l.b. r.b. l.b. r.b. f.t. Ju.

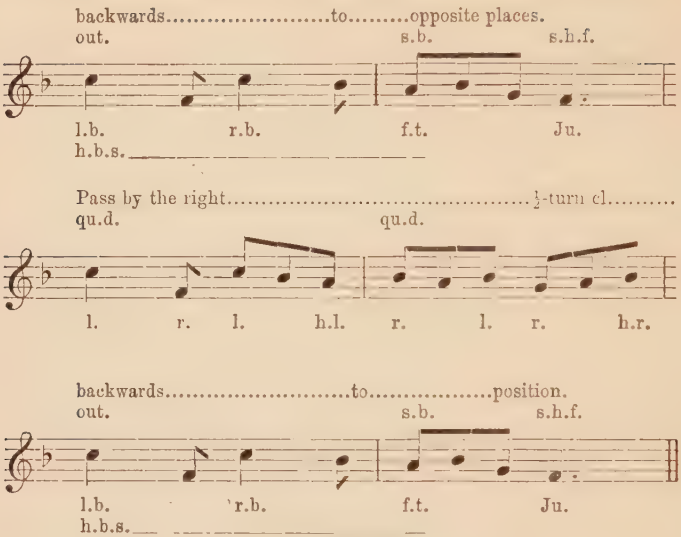
Hands-Across (Bucknell Tradition).

So far as the direction of the movements is concerned, this figure is similar to the Cross-over (Part I., p. 62). The steps, etc., are shown in the following diagram:—

Track.....Pass by the right.....½-turn cl.....
Hands.....qu.d. qu.d.



Steps.....l. r. l. h.l. r. l. r. h.r.



BACK-TO-BACK. No. 6 (Badby Tradition).

So far as the direction of the movements is concerned, this figure is the same as that described in Part I. (p. 67); the steps and hand-movements are the same as in Cast-down-and-up, No. 1 (p. 18).

BACK-TO-BACK. No. 7 (Badby Tradition).

Movement and steps the same as in the preceding evolution, but with Hand-clapping as in Cast-down-and-up No. 2 (p. 20).

BACK-TO-BACK. No. 8 (Badby Tradition).

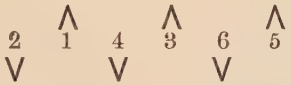
Movement and steps the same, but with Stick-tapping as in Cast-down-and-up, No. 3 (p. 20).

BACK-TO-BACK. No. 9 (Badby Tradition).

Movement the same, but steps and "dibbing" as in Cast-down-and-up, No. 4 (p. 21).

Back-to-Back. No. 10 (Bucknell Tradition).

At Bucknell this movement is found in a slightly different form. Each dancer, after passing round his partner, retires only so far as will enable him to form line with the other dancers, thus :—



In the second part of the figure, all advance a little, bear to the left, and retire backwards to position, *i.e.*, return on their original track.

This movement may be compared with Set-straight (p. 23) of the Badby dances, and also with Side-by-side in "Shooting" (Part III., p. 50).

The steps and hand movements are the same as in Hands-across (p. 25), except that each dancer should begin the second half of the figure on his right foot.

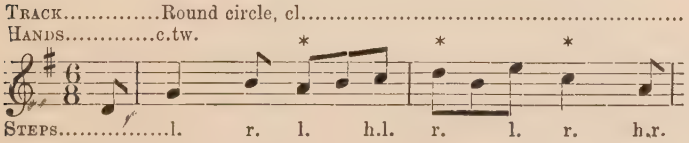
Whole-Gip, No. 3 (Bledington Tradition).

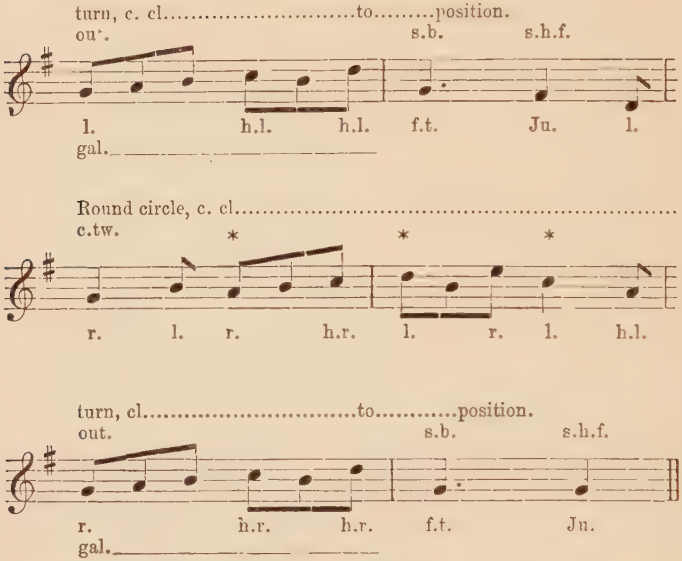
So far as the direction of the movements is concerned, this figure is more or less similar to that described in Part III. (p. 31).

In the first four bars partners, facing the centre, move completely round in a small circle, clockwise, to position, and face front, "galleying" round on the left foot in the last two bars.

In bars 5 to 8 the movement is repeated in the reverse direction.

The steps, etc., are shown in the following diagram :—

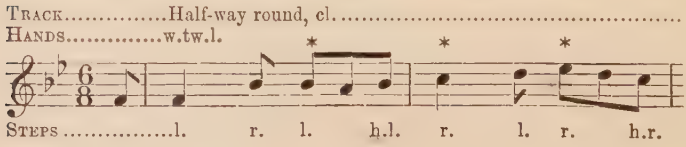


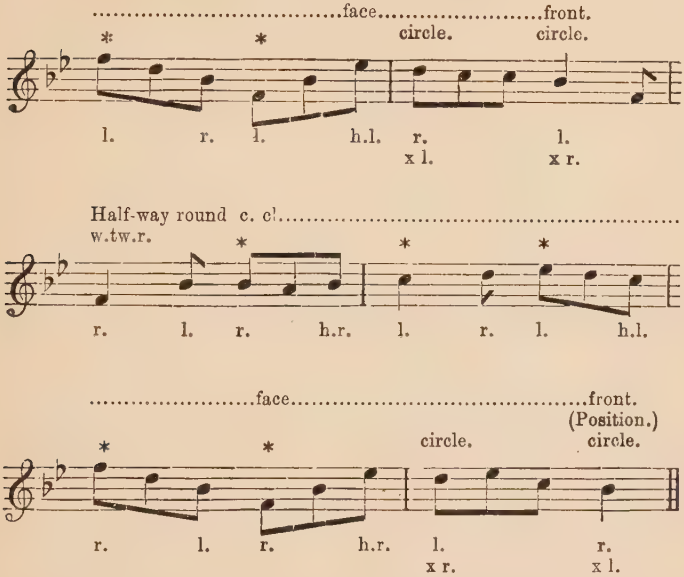


HANDS-ROUND. No. 1 (Badby Tradition).

This movement affords yet another link with the Country Dance, being similar to Right-hands-across (*Country Dance Book*, Part II., p. 41). It is executed as follows:—

Partners join right hands, holding them at chin-level, with arms slightly bent; during the first four bars of the music they dance half-way round clockwise (executing the "twist" with the left hand), and change places, releasing hands and facing front during the third bar, so as to be ready for the Leg-across in the fourth bar. Partners then join left hands and dance back counter-clockwise to places in similar fashion. The steps, etc., are shown in the following diagram:—





HANDS-ROUND. No. 2 (Badby Tradition).

Movement and steps the same as in the preceding evolution, but with Hand-clapping as in Cast-down-and-up, No. 2 (p. 20).

HANDS-ROUND. No. 3 (Badby Tradition).

Partners, on joining right hands,* incline their sticks upwards to the right, at an angle of 45°, so that the two sticks cross at right-angles to one another; when returning to places, dancers hold their sticks in left hands (crossing them as before), but change them back again into right hands before finally facing front.

* The simplest way of doing this is for each dancer to grasp his partner's fore-finger with his fore-finger, holding his own stick, by the middle, with the thumb and middle finger.

In other respects the movement and steps are the same as in the two preceding figures, but with Stick-tapping as in Cast-down-and-up, No. 3 (p. 20).

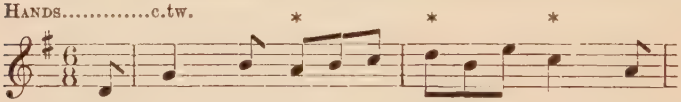
Hands-Round. No. 4 (Badby Tradition).

Movement the same as in the preceding figure, but steps and "dibbing" as in Cast-down-and-up, No. 4 (p. 21).

Half-Rounds. No. 6 (Bledington Tradition).

Track.....Round circle, cl.....

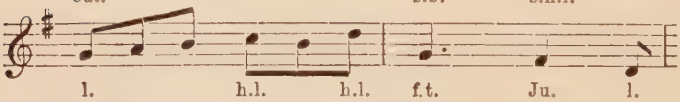
Hands.....c.tw.



Steps.....l. r. l. h.l. r. l. r. h.r.

½ turn, c. cl.....

out. s.b. s.h.f.

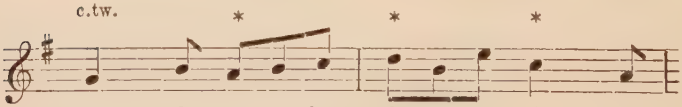


l. h.l. h.l. f.t. Ju. l.

gal.

Retrace steps.....

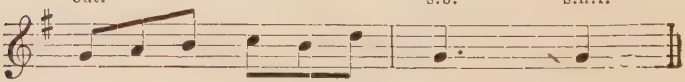
c.tw.



r. l. r. h.r. l. r. l. h.l.

¾ turn, cl.....and face.....front.
(Position.)

out. s.b. s.h.f.



r. h.r. h.r. f.t. Ju.

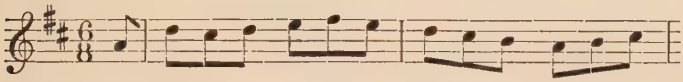
gal.

To form Ring (from "front" formation), even numbers turn clockwise, and odd numbers counter-clockwise, the centres moving outward a little, *i.e.*, away from each other.

WHOLE-ROUNDS. No. 3 (Bucknell Tradition).

TRACK.....Round circle, cl.....

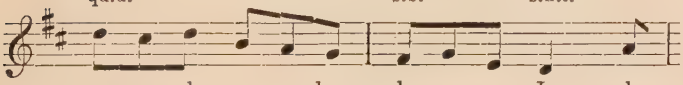
HANDS.....qu.d. qu.d.



STEPS.....r. l. r. h.r. l. r. l. h.l.

whole turn.....clockwise.....

qu.d. s.b. s.h.f.



r. l. r. h.r. l. Ju. l.

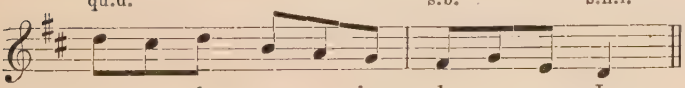
Continue round circle, cl.....

qu.d. qu.d.

r. l. r. h.r. l. r. l. h.l.

¾ turn, c. cl.....and face.....front. (Position.)

qu.d. s.b. s.h.f.



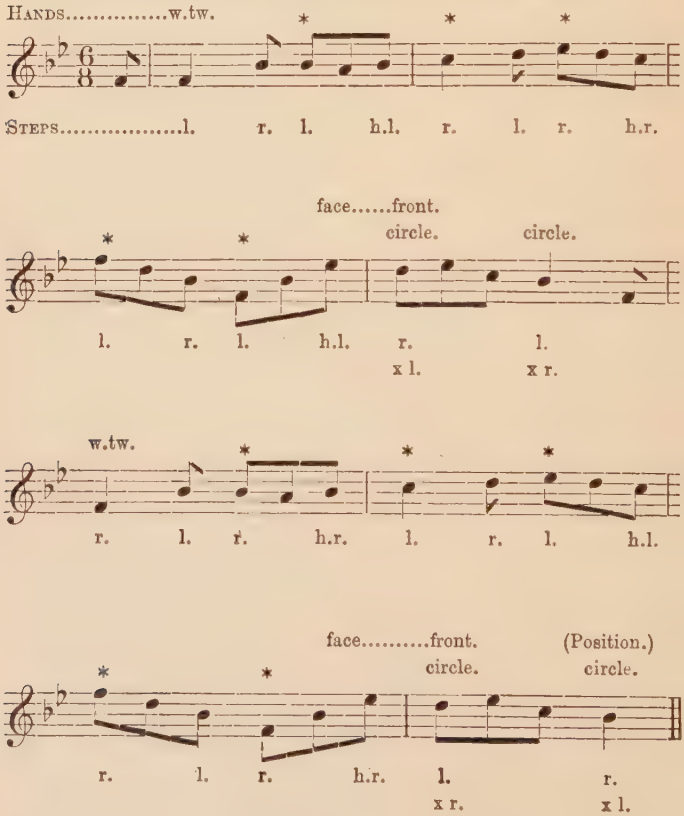
r. l. r. h.r. l. Ju.

To form Ring (from "column" formation), even numbers turn clockwise, while odd numbers start without any appreciable preliminary turn.

The Hey. No. 7 (Badby Tradition).

Except for the steps and hand-movements, this is danced in the same way as The Hey, A (Part I., p. 70).

The steps, etc., are shown in the following diagram :—



It should be noted that all start on the left foot. When the Hey occurs at the end of a dance, all execute the final Leg-across facing up.

The Hey, No. 8 (Badby Tradition).

Movement and steps the same as in the preceding figure, but with hand-clapping as in Cast-down-and-up, No. 2 (p. 20).

The Hey, No. 9 (Badby Tradition).

Movement and steps the same as in the preceding evolutions, but with stick-tapping as in Cast-down-and-up, No. 3 (p. 20).

The Hey, No. 10 (Badby Tradition).

Movement the same as above, but steps and "dibbing" as in Cast-down-and-up, No. 4 (p. 21).

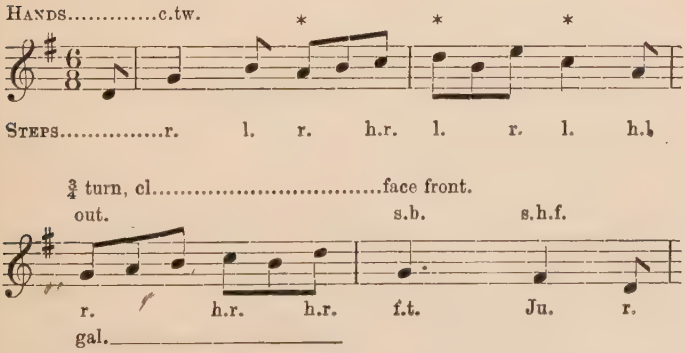
The Hey, No. 11 (Bledington Tradition).

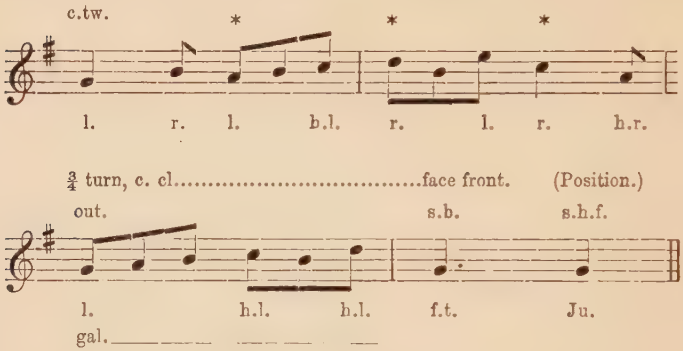
Except for the steps and hand-movements, this is danced in the same way as The Hey, A (Part I., p. 70).

The changes must be approximately completed in the first two bars of each half-movement, the dancers adjusting their positions in the two following bars.

The steps and hand movements are shown in the following diagram :—

As Danced by Nos. 1, 3 and 6.





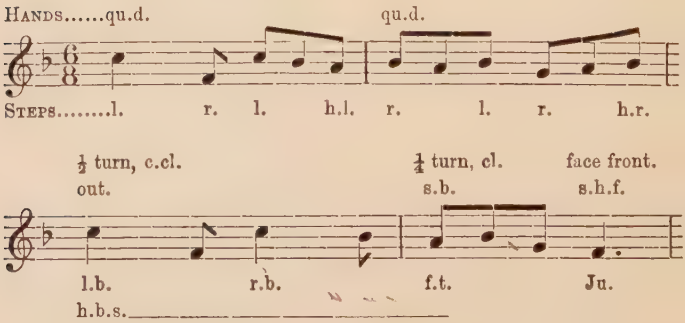
Nos. 2, 4 and 5 reverse the feet and the direction of the turns.

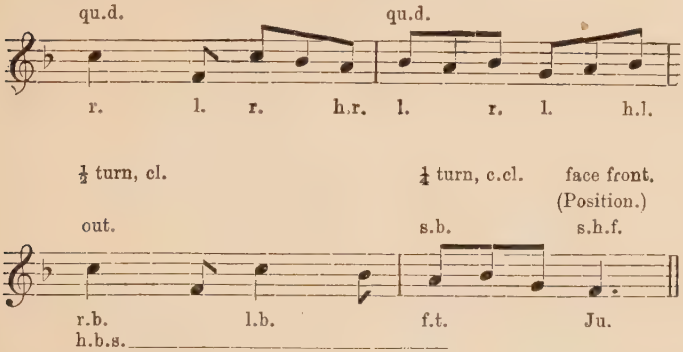
The Hey, No. 12 (Bucknell Tradition).

Except for the steps and hand-movements, this is danced in the same way as The Hey, A (Part I., p. 70).

The changes must be approximately completed in the first two bars of each half-movement, the dancers adjusting their positions in the two following bars :—

As Danced by Nos. 1, 3 and 6.





Nos. 2, 4 and 5 reverse the feet and the direction of the turns.

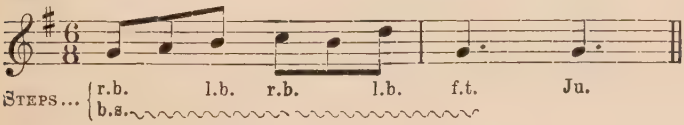
Hey and Kick-in.

The dancers, after changing places in the final Half-Hey, "caper" four times, making a three-quarter turn outwards, as they do so (Nos. 1, 3 and 6 counter-clockwise and Nos. 2, 4 and 5 clockwise), closing in, and finishing in a Ring facing centre. On the last caper they throw the free leg well forward and remain in this position for a few moments. The hand-movement accompanying the capers is "jerk."

Once-to-Yourself. No. 5 (Bledington Tradition).

Track.....Back two feet.....

Hands.....Out. s.b. s.h.f.



THE BADBY DANCES.

THE BADBY TRADITION.

Badby is a village in Northamptonshire, about three miles south of Daventry. The Morris team broke up about forty years ago; there is now only one survivor, Mr. Ephraim Cox, aged seventy-four, and it is from him that our knowledge of the three following dances has been derived. Mr. Cox gave us the names of several more dances which used to be regularly performed; unfortunately, however, he was unable to remember their tunes, and therefore could not show the movements: for no traditional Morris-man can dance a single step until he hears, actually or in imagination, the particular tune he wants; nor, as a rule, is it of any avail to whistle him a version—even of a well-known air—other than the one to which he has been accustomed.

The Badby dancers used to wear white pleated shirts, with epaulettes and rosettes attached, two white silk scarfs crossed, "Scotch" cap with ribands, and white trousers. The sticks they used were rather larger and stouter than usual, about 25 inches in length and a full inch in diameter.

The music was supplied by a fiddler.

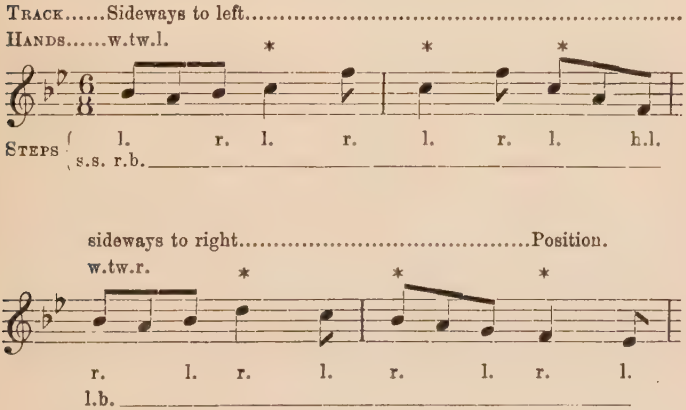
SPECIAL INSTRUCTIONS.

OLD BLACK JOE (Handkerchief Dance).

Side-Step.

So far as the direction of the movements is concerned, this figure is identical with the Ilmington Up-and-down (Part I., p. 105). That is to say, all, facing front, move sideways to the left (odd numbers up, even numbers down) in bars 1 and 2, and to the right (odd numbers down, even numbers up) in bars 3 and 4.

The steps, etc., are shown in the following diagram :—

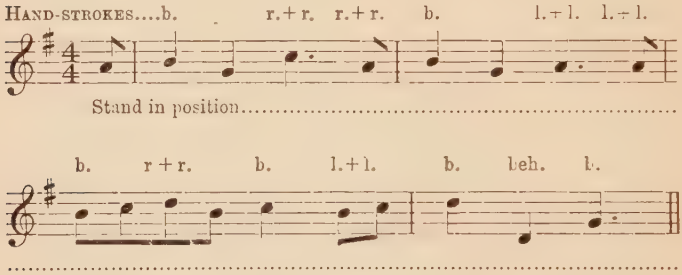


All should start the Half-Hey on the right foot, in order that, after the Leg-across, they may be in a position to start the next movement on the left foot.

SHEPHERDS' HEY (Hand-Clapping or Stick-Dance).

Hand-Clapping.

All stand in position, facing front, and clap hands in the following way :—



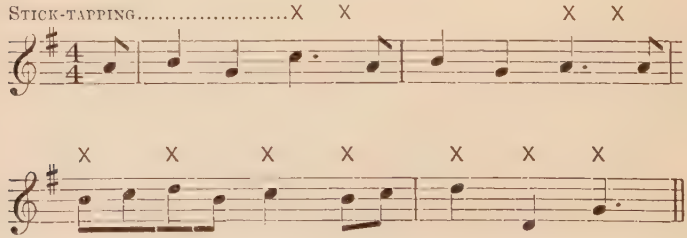
b. = Clap hands.

r. + r. = Partners strike right hands together, moving them from right to left.

l. + l. = Partners strike left hands together, moving them from left to right.

beh. = Each dancer claps his hands behind his back.

Stick-Tapping.



Throughout the whole of this movement the butt is held in the left hand, the right hand, palm upward, grasping the stick at a point some six or eight inches from the tip.

Preparatory to striking, the sticks are held a little in front of the body, at breast level, and inclined slightly upwards towards the right, thus :—

All stand in position, facing front, and tap sticks in the following way :—

Bar 1.—On the third and fourth beats each odd number, without releasing either hand, strikes with the tip of his stick the lower end of his partner's stick, *i.e.*, the part which lies between the two hands ; simultaneously, and with a like rhythm, each even number moves his left hand forward so that that part of his stick which lies between his hands may meet the tip of his partner's stick.

Bar 2.—Even numbers strike odd in like manner.

Bars 3 and 4.—On the first beat of the third bar odd numbers strike even ; and on the second beat even numbers strike odd.

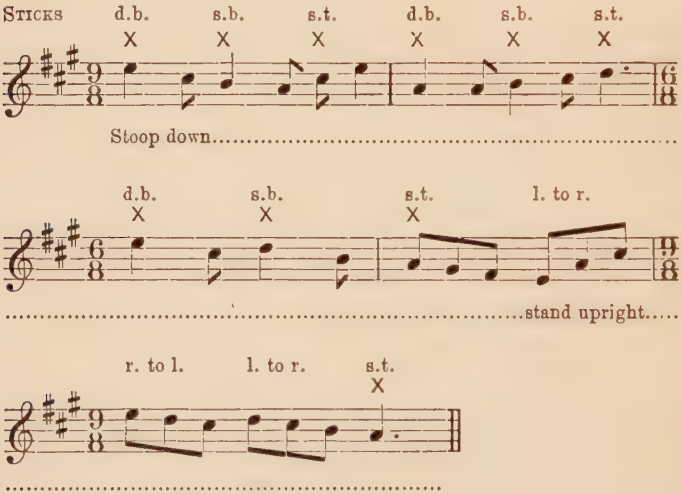
These two movements are repeated on the third and fourth beats of the third bar, and again on the first and second beats of the fourth bar.

On the third beat of the fourth bar partners strike the tips of their sticks together, moving them from right to left.

THE BEAUX OF LONDON CITY (Stick Dance).

Dib-and-Strike.

All stand in position, facing front, and perform the following movements:—



d.b.=Dib with butts.
s.b.=Strike with butts.
s.t.=Strike with tips.
l. to r.=Wave sticks from left to right.
r. to l.=Wave sticks from right to left.

Bar 1.—1st beat—Holding their sticks by the middle, all stoop down and "dib" with *butts*.

2nd beat—Still stooping down, partners strike the butts of their sticks together, moving them from right to left.

3rd beat—Partners strike the tips of their sticks together, moving them from right to left.

Bar 2.—As in bar 1.

Bars 3, 4 and 5.—On the two beats of the third bar, and the first beat of the fourth bar, these three movements are repeated; whereupon all stand upright.

On the second beat of the fourth bar, and on the first and second beats of the last bar, partners wave their sticks to and fro three times (the first time from left to right), preparatory to striking the tips together on the last beat of the last bar.

This waving movement is executed mainly with the fore-arm; the wrist must be loosely held, so that the hand may describe the two loops of the figure 8, in a vertical plane.

Dib-and-Shoot.

Bar 1.—1st beat—Holding sticks about eight inches from the butt, all stoop down and "dib" once with *butts.*

2nd beat—Without raising their sticks, all let the tips fall forward, almost with their own weight, and strike the ground.

3rd beat—Still stooping down, partners "shoot" at one another, *i.e.*, each holds his stick as though it were a gun, raises it to his shoulder, and points it at the other.

Bar 2.—The same again, except that No. 1 "shoots" at No. 6, and No. 2 at No. 5—the "middles," as before, shooting at each other.

Bars 3-5.—On the two beats of bar 3 and on the first beat of bar 4, the three movements as described in bar 1 are repeated. Whereupon, all stand up, wave their sticks three times and, on the last beat of the fifth bar, strike them together as in Dib-and-Strike (p. 40).

When Dib-and-Shoot is done for the last time, *i.e.*, at the conclusion of the dance, all face up as partners strike their sticks together on the last beat of the last bar.

NOTATION OF THE BADBY DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	OLD BLACK JOE (HANDKERCHIEF DANCE).	
Once-to-yourself.	None.	Column.
A1.	Cast-down-and up, No. 1 (p. 18).	Col. to Fr.
B1. 1 to 4. 5 to 8.	 Side-step (p. 37). Half-hey, No. 7 (p. 32).	 Front. Col. to Fr.
B2.	Same as in **B1**, to places.	
A1. (2nd time.)	Set-straight, No. 1 (p. 23).	Front.
B1 and **B2.** (2nd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (3rd time.)	Back-to-back, No. 6 (p. 26).	Front.
B1 and **B2.** (3rd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (4th time.)	Hands-round, No. 1 (p. 28).	Front.
B1 and **B2.** (4th time.)	Same as in **B1** and **B2**, 1st time.	
A2.	Whole-hey, No. 7, facing up on last bar (p. 32).	Column.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	SHEPHERDS' HEY* (Third Version) (HAND-CLAPPING OR STICK DANCE).	
Once-to-yourself.	None.	Column.
A1.	Cast-down-and-up, Nos. 2 or 3 (p. 20).	Col. to Fr.
B1. 1 to 4.	Hand-clapping or Stick-tapping (p. 38).	Front.
5 to 8.	Half-hey, Nos. 8 or 9 (p. 33).	Col. to Fr.
B2.	Same as in **B1**, to places.	
A1. (2nd time.)	Set-straight, Nos. 2 or 3 (p. 24).	Front.
B1 and **B2.** (2nd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (3rd time.)	Back-to-back, Nos. 7 or 8 (p. 26).	Front.
B1 and **B2.** (3rd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (4th time.)	Hands-round, Nos. 2 or 3 (p. 24).	Front.
B1 and **B2.** (4th time.)	Same as in **B1** and **B2**, 1st time.	
A2.	Whole-hey, Nos. 8 or 9, facing up on last bar (p. 33). ALL-IN.	Column.

* For the music to this dance see *Morris Dance Tunes*, Set 2, p. 8.

MUSIC.	MOVEMENTS.	FORMATION.
	THE BEAUX OF LONDON CITY (Stick Dance).	
Once-to-yourself.	All dib on the last beat of the last bar.	Column.
A1.	Cast-down-and-up, No. 4 (p. 21).	Col. to Fr.
B1.	Dib-and-strike (p. 40).	Front.
B2.	Dib-and-shoot (p. 41).	Front.
A1. (2nd time.)	Set-straight, No. 4 (p. 25).	Front.
B1 and **B2.** (2nd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (3rd time.)	Back-to-back, No. 9 (p. 26).	Front.
B1 and **B2.** (3rd time.)	Same as in **B1** and **B2**, 1st time.	
A1. (4th time.)	Hands-round, No. 4 (p. 30).	Front.
B1 and **B2.** (4th time.)	Same as in **B1** and **B2,** 1st time.	
A2.	Whole-hey, No. 10 (p. 33).	Col. to Fr.
B3 and **B4.**	Same as in **B1** and **B2,** 1st time, all facing up on the last beat (p. 42).	Fr. to Col.
	All-in.	

THE BLEDINGTON DANCES.

THE BLEDINGTON TRADITION.

Bledington is a small village in Gloucestershire, about six miles south-west of Chipping Norton. Although it is many years since the Bledington Morris was disbanded, five of the old dancers are still living—Messrs. Jonathan Harris, Edwin Gibbs, Thomas Wright, John Hitchman, and Charles Benfield.

Of the three Bledington dances already described in Part III., two—The Gallant Hussar and Leap Frog (also known as Glorisher)—were derived from Mr. Benfield, and the third, Princess Royal (2nd version), from Mr. Hitchman. Since then, however, we have again visited Bledington, where we were fortunate enough to secure the additional assistance of Mr. Gibbs, who, although he is in his seventy-fifth year, danced several dances for our benefit from beginning to end, singing the tunes as he did so—no mean feat for a man of his years. This has enabled us not only to revise the original descriptions of the three dances in Part III., and now to reprint more accurate versions of these, but to include four fresh dances.

Mr. Gibbs is a first-rate dancer, and has so retentive a memory that we feel quite confident that the descriptions of the Bledington dances given herein are substantially accurate. It was amusing, too, to hear his criticism of the modern revival of Morris dancing, which, he said, was not "danciful" enough, but "all capering and running and reeving about"—referring, presumably, to the habit of expending too much energy upon covering the ground and not enough upon the body movements.

The tune of "Lumps of Plum Pudding" was sung by Mr. Gibbs; the rest were played and sung by Mr. Benfield, who used to "fiddle" for the side.

The Bledington Morris men wore the usual pleated shirts covered with rosettes and ribbons, ordinary trousers, and box-hats. The Fool had a T and an F painted in black on either cheek, and carried a stick, with a cow's tail attached to one end and a bladder to the other. He wore black and white stockings, an ordinary shirt decorated with coloured rags and ribbons, a box-hat with the top cut off, and a dinner-bell attached to the back buckle of his trousers.

SPECIAL INSTRUCTIONS.

THE GALLANT HUSSAR (Handkerchief Dance).

Cross-Over with Side-Step.

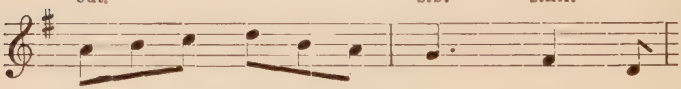
This is executed by all the dancers simultaneously, partners changing places. The steps, etc., are shown in the following diagram: —

Track.....Pass by the right.....

Hands.....c.tw.r. * c.tw.l. *

Steps ..... { r. l. r. h.r. l. r. l. h.l.
s.s.l.b._____ r.b._____

½ turn, cl.....face front.
out. s.b. s.h.f.



r. h.r. h.r. f.t. Ju.
gal._____

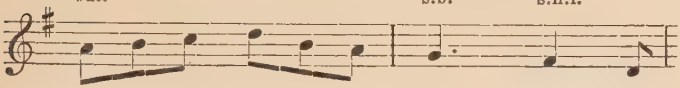
Cross-Over with Half-Capers.

Track.....Pass by the right.....

Hands.....s.b. s.h.f. s.b. s.h.f.

Steps.....r. ∩ l. r. l. ∩ r. l.

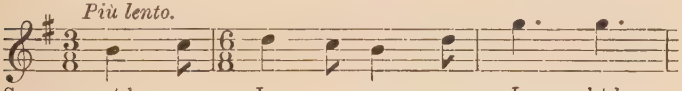
½ turn, cl.....face front.
out. s.b. s.h.f.



r. h.r. h.r. f.t. Ju.
gal.

Cross-Over with Fore-Capers.

Track.....Pass by the right.....
Hands.....wide. s.b. s.h.f. wide.
Più lento.



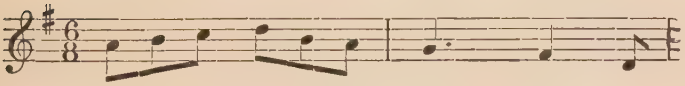
Steps.....r.t.b. Ju. r. L. l.t.b.

.....

s.b. s.h.f.
a tempo.

Ju. l. R. l.

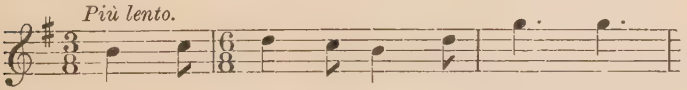
½ turn, cl.....face front.
out. s.b. s.h.f.



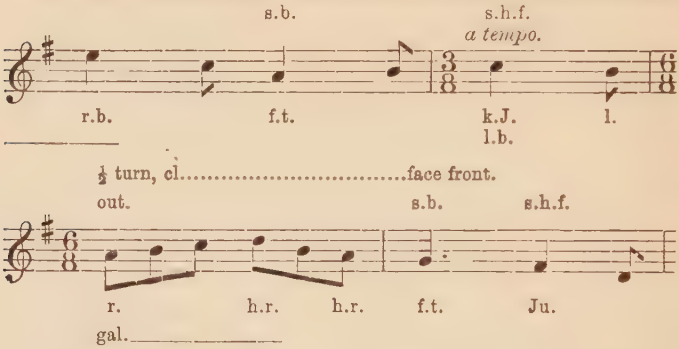
r. h.r. h.r. f.t. Ju.
gal.

Cross-Over with Uprights.

Track.....Pass by the right.....
Hands.....Out. s.b. s.h.f. out.
Più lento.



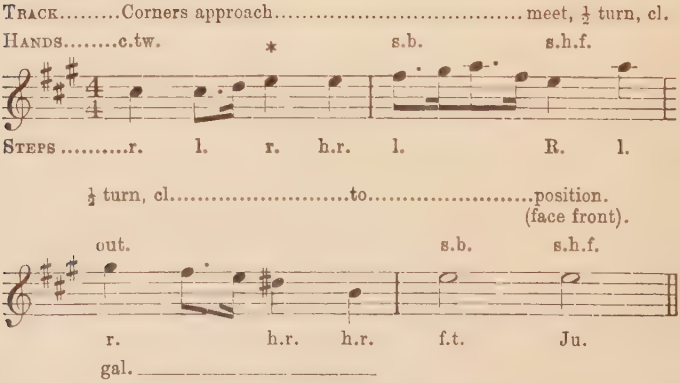
Steps... { r.b. l.b. f.t. k.J. l.b.
x h. r.b. x h.



TRUNKLES (*Second version*) (Corner Dance).

Corners Meet-and-Retire.

Nos. 1 and 6 meet and return to places in the following manner :—



Immediately after the Caper, each dancer turns very swiftly to his right, before "galleying" back to his place.

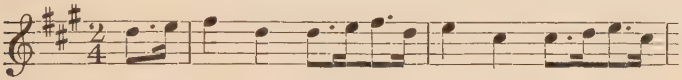
Nos. 1 and 6 are followed by the other pairs of Corners in the usual way, each pair jumping once preparatory to beginning this movement.

Corners with Side-Step.

Nos. 1 and 6 cross over and change places in the usual way, with the following steps, etc. :—

Track.....Corners approach.....

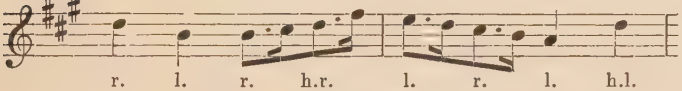
Hands.....c.tw.r. * c.tw.l. *



Steps..... { r. l. r. h.r. l. r. l. h.l.
s. s. l.b._____ r.b._____

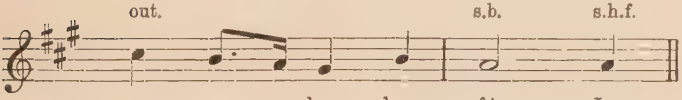
pass by the right.....

c.tw.r. * c.tw.l. *



r. l. r. h.r. l. r. l. h.l.
l.b._____ r.b._____

½ turn, cl.....and.....face front.
out. s.b. s.h.f.



r. h.r. h.r. f.t. Ju.
gal._____

Nos. 1 and 6 are followed by the other pairs of Corners in the usual way (each pair jumping once preparatory to beginning the movement), except that Nos. 3 and 4, instead of changing places, dance completely round one another and return to their own positions (*i.e.* pass by the right, half turn clockwise, pass by the right and "galley" round to places).

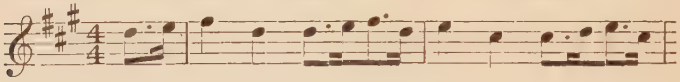
Traditionally, these two movements (Corners meet-and-retire and Corners with side-step) were repeated, to places, and so on throughout the dance; for brevity's sake, these repetitions have been omitted in the Notation.

Corners with Half-Capers.

Corners as before, with the following steps, etc. :—

Track.....Corners approach.....

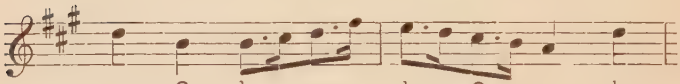
Hands.....s.b. s.h.f. s.b. s.h.f.



Steps.....r. ∩ l. r. l. ∩ r. l.

pass by the right.....

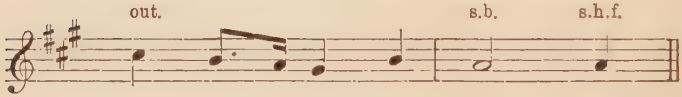
s.b. s.h.f. s.b. s.h.f.



r. ∩ l. r. l. ∩ r. l.

½ turn, cl.....and.....face front.

out. s.b. s.h.f.



r. h.r. h.r. f.t. Ju.

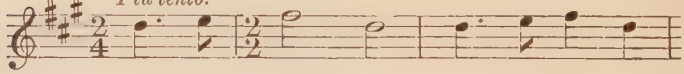
gal._____

Corners with Fore-Capers.

Track.....Corners approach.....

Hands.....Wide. s.b. s.h.f. wide.

Più lento.



Steps.....r.t.b. Ju. r. L. l.t.b.

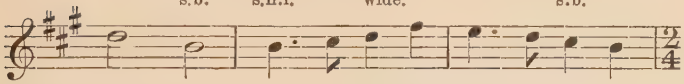
.....

s.b. s.h.f. wide.

Ju. l. R. r.t.b.

pass by the right.....

s.b. s.h.f. wide. s.b.

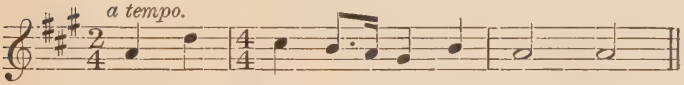


Ju. r. L. l.t.b. Ju. l.

.....½ turn, cl.....and.....face front.

s.h.f. out. s.b. s.h.f.

a tempo.



R. l. r. h.r. h.r. f.t. Ju.

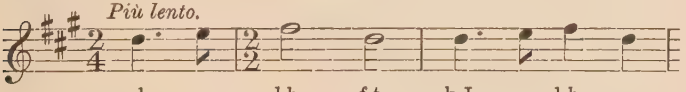
gal._____

Corners with Uprights.

Track.....Corners approach.....

Hands.....out. s.b. s.h.f. out.

Più lento.

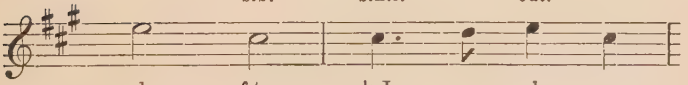


r.b. l.b. f.t. k.J. l.b.

x h._____ r.b. x h._____

.....

s.b. s.h.f. out.

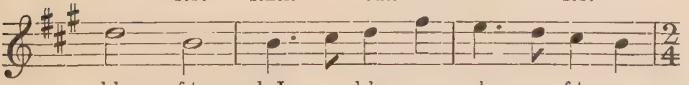


r .b. f.t. k.J. r.b.

_____ l.b. x h._____

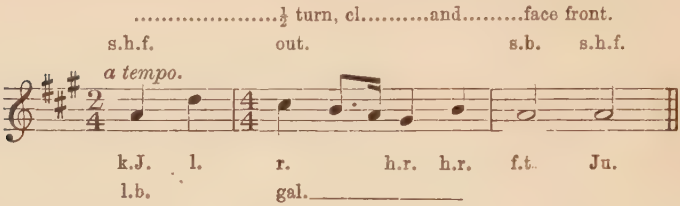
pass by the right.....

s.b. s.h.f. out. s.b.



l.b. f.t. k.J. l.b. r.b. f.t.

_____ r.b. x h._____



WILLIAM AND NANCY (Handkerchief Dance).

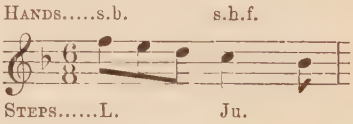
The "Salute."

Bar 1. Nos. 1 and 6 wave their right hands twice, holding them high above their heads.

Bar 2. Nos. 2 and 5 do the same.

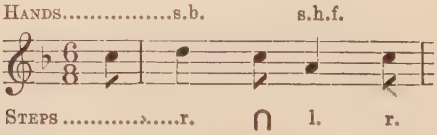
Bar 3. Nos. 3 and 4 do the same.

Bar 4. All Caper and Jump, in position, thus :—



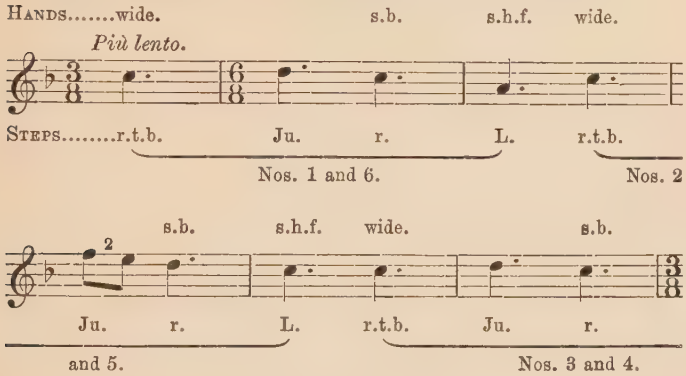
Half-Capers.

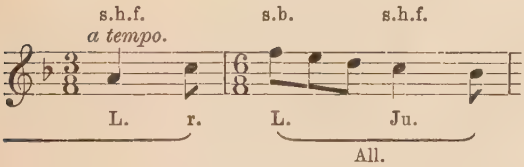
Instead of Saluting, Corners, in like order, perform the following steps in position :—



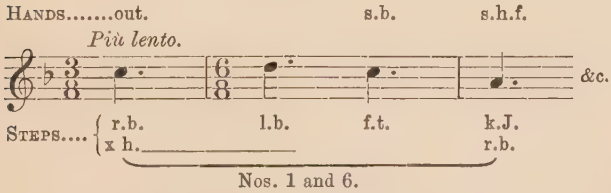
Fore-Capers.

Same as before, but with the following steps, etc. : —





Uprights.



LEAP-FROG (Handkerchief Dance).

Ring and Fore-Capers.

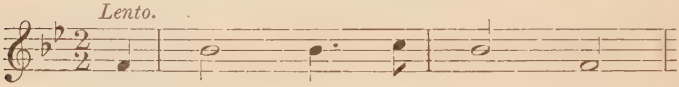
All dance round in a ring, clockwise, moving round one place every two bars and completing the circle, therefore, in the first twelve bars of A music. Each dancer takes two

walking steps to the bar, except when he passes between the places ordinarily occupied by Nos. 1 and 2, when he "capers" as shown in the following diagram:—

TRACK.....Round circle, cl.....

HANDS.....wide. s.b. s.h.f.

Lento.

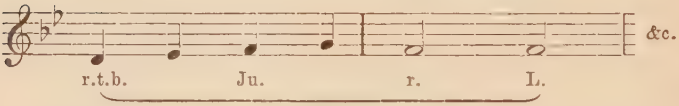


STEPS.....r.t.b. Ju. r. L.

No. 1.

.....

wide. s.b. s.h.f.



&c.

r.t.b. Ju. r. L.

No. 3.

When the circle is completed, all dance into position and face Front in the last two bars, as follows:—

TRACK.....$\frac{3}{4}$ turn, c.cl.....face front.

HANDS.....out. s.b. s.h.f.

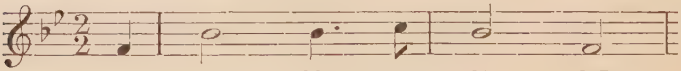
Più mosso.

STEPS..... { l. h.l. h.l. f.t. Ju.
gal.

RING AND UPRIGHTS.

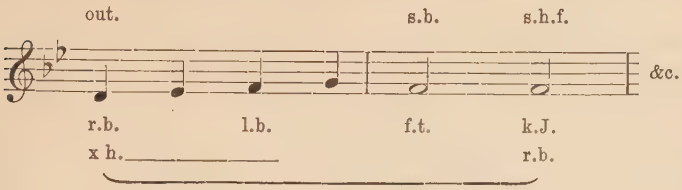
This is danced in the same way as Ring and Fore-capers, but with the following steps and hand-movements:—

HANDS .....out. s.b. s.h.f.



STEPS..... { r.b. l.b. f.t. k.J.
x h. r.b.

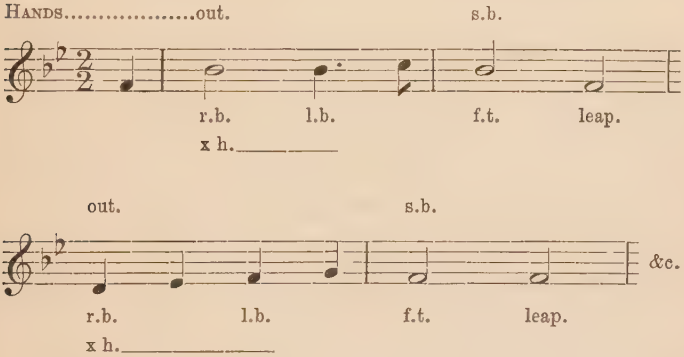
No. 1.



No. 3.

Ring and Leap-Frog.

As in the preceding evolutions, but with steps, etc., as follows: —



In this evolution, each dancer in turn jumps in leap-frog fashion over the back of the man in front of him. The one who stoops remains stationary during the whole of the two bars, while the other, after the leap, moves on to the place in front. Dancers leap in the following order:—

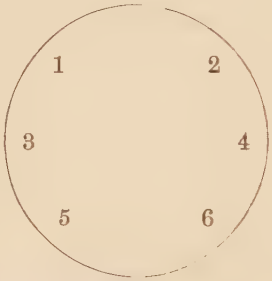
1 over 2, at 2's place.
5 over 3, at 1's place.
4 over 6, at 3's place.
2 over 1, at 5's place.
3 over 5, at 6's place.
6 over 4, at 4's place.

It will be seen that each dancer leaps once and stoops down once; and that the point at which the leap is made recedes one place each time. This is shown in the following illustration:—

Bars 3—4;
5 over 3.

Bars 5—6;
4 over 6.

Bars 7—8;
2 over 1.



Bars 1—2;
1 over 2.

Bars 11—12;
6 over 4.

Bars 9—10;
3 over 5.

Each man must remember that he has the twelve bars in which to complete the circuit. Ordinarily, he moves forward one place every two bars, but (1) when he is leaping he advances two places, and (2) when he is stooping he remains in the same place.

Side-Step.

Partners, standing in position, perform the following steps and hand-movements, etc.:—

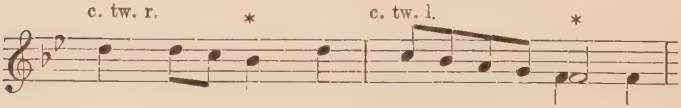
Track.....Position, facing front.....

Hands..... c. tw. r. * c. tw. l. *

Steps... { r. l. r. h.r. l. r. l. h.l.
s.s. l.b._____ r.b._____

.....

c. tw. r. * c. tw. l. *



r. l. r. h.r. l. r. l. h.l.
l.b._____ r.b._____

NOTATION OF THE BLEDINGTON DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	THE GALLANT HUSSAR.* (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 5 (p. 35).	Column.
A1.	Foot-up, No. 11 (p. 22).	Col. to Fr.
B1.		
1 to 4.	Cross-over with Side-step (p. 48).	Front.
5 to 8.	Half-hey, No. 11 (p. 33).	Col. to Fr.
B1. (2nd time.)	Same as in B1, 1st time, to places.	
A1. (2nd time.)	Half-gip, No. 5 (p. 25).	Front.
B1. (3rd time.)		
1 to 4.	Cross-over with Half-capers (p. 48).	Front.
5 to 8.	Half-hey, No. 11.	Col. to Fr.
B1. (4th time.)	Same as in B1, 3rd time, to places.	
A2.	Whole-gip, No. 3 (p. 27).	Front.
B2.		
1 to 7.	Cross-over with Fore-capers (p. 49).	Front.
8 to 11.	Half-hey, No. 11.	Col. to Fr.
B2. (2nd time.)	Same as in B2, 1st time, to places.	
A2. (2nd time.)	Half-rounds, No. 6 (p. 30).	Ring to Fr.
B2. (3rd time.)		
1 to 7.	Cross over with Uprights (p. 49).	Front.
8 to 11.	Half-hey, No. 11.	Col. to Fr.
B2. (4th time.)	Same as in B2, 3rd time, to places.	
A3.	Whole-hey, No. 11, and Caper-out ("wave" hand movements). ALL-IN.	Column.

* This must be taken as superseding the version in Part III. (p. 61).

MUSIC.	MOVEMENTS.	FORMATION.
	TRUNKLES (Second version). (CORNER DANCE.)	
Once-to-yourself.	No. 5 (p. 35).	Column.
A1.	Foot-up, No. 11 (p. 22).	Col. to Fr.
B1. (with repeats.)	Corners meet-and-retire (p. 50).	Front.
C1. (with repeats.)	Corners with Side-step (p. 51).	Front.
A1. (2nd time.)	Half-gip, No. 5 (p. 25).	Front.
B1. (2nd time.) (with repeats.)	Corners meet-and-retire.	Front.
C1. (2nd time.) (with repeats.)	Corners to places* with Half-capers (p. 52).	Front.
A2.	Whole-gip, No. 3 (p. 27).	Front.
B2. (with repeats.)	Corners meet-and-retire.	Front.
C2. (with repeats.)	Corners with Fore-capers (p. 52).	Front.
A2. (2nd time.)	Half-rounds, No. 6 (p. 30).	Ring to Fr.
B2. (2nd time.) (with repeats.)	Corners meet-and-retire.	Front.
C2. (2nd time.) (with repeats.)	Corners to places* with Uprights (p. 53).	Front.
A3.	Whole-hey, No. 11, and Caper-out ("wave" hand movements). ALL-IN.	Column.

* This, it must be remembered, applies to the diagonals only, Nos. 1 and 6, and Nos. 2 and 5. The centres do not change places in the corner movements of this dance.

MUSIC.	MOVEMENTS.	FORMATION.
	WILLIAM AND NANCY.	
	(HANDKERCHIEF DANCE.)	
Once-to-your-self.	No. 5 (p. 35).	Column.
A1.	Foot-up, No. 11 (p. 22).	Col. to Fr.
B1.		
1 to 4.	The "salute" (p. 54).	Front.
5 to 8.	Half-hey, No. 11 (p. 33).	Col. to Fr.
B1.		
(2nd time.)	Same as in B1, 1st time, to places.	
A1.		
(2nd time.)	Half-gip, No. 5 (p. 25).	Front.
B1.		
(3rd time.)		
1 to 4.	Half-capers (p. 54).	Front.
5 to 8.	Half-hey, No. 11.	Col. to Fr.
B1.		
(4th time.)	Same as in B1, 3rd time, to places.	
A2.	Whole-gip, No. 3 (p. 27).	Front.
B2.		
1 to 8.	Fore-capers (p. 55).	Front.
9 to 12.	Half-hey, No. 11.	Col. to Fr.
B2.		
(2nd time.)	Same as in B2, 1st time, to places.	
A2.		
(2nd time.)	Half-rounds, No. 6 (p. 30).	Ring to Fr.
B2.		
(3rd time.)		
1 to 8.	Uprights (p. 55).	Front.
9 to 12.	Half-hey, No. 11.	Col. to Fr.
B2.		
(4th time.)	Same as in B2, 3rd time, to places.	
A3.	Whole-hey, No. 11, and Caper-out ("wave" hand movements).	Column.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	LEAP-FROG.* (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 5 (p. 35).	Column.
A.	Ring and Fore-capers (p. 55).	Ring to Fr.
B1. 1 to 4.	Side-step (p. 58).	Front.
5 to 8.	Half-hey, No. 11 (p. 33).	Col. to Fr.
B2.	Same as in **B1,** to places.	
A. (2nd time.)	Ring and Uprights (p. 56).	Ring to Fr.
B1 and **B2.** (2nd time.)	Same as **B1** and **B2,** 1st time.	
A. (3rd time.)	Ring and Leap-frog (p. 57).	Ring to Fr.
B1 and **B2.** (3rd time.)	Same as **B1** and **B2,** 1st time, with Caper-out ("wave" hand movements) in final Half-hey.	
	ALL-IN.	

* This must be taken as superseding the version printed in Part III., p. 62.

MORRIS JIGS (Bledington Tradition).

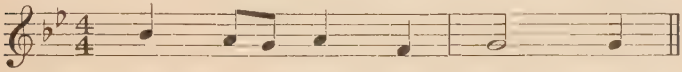
The three following jigs are danced in the usual way, either by one or two dancers.

PRINCESS ROYAL (*Second version*).

ONCE-TO-YOURSELF AND FOOT-UP.

TRACK..... Back, two feet.....

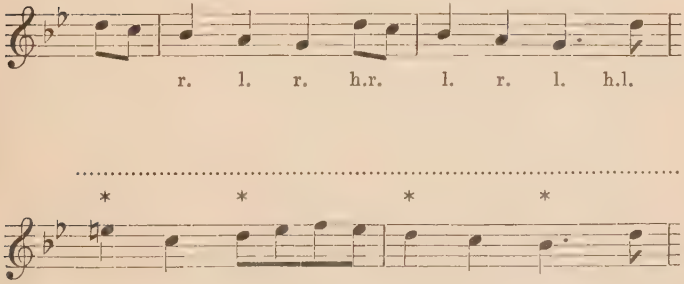
HANDS.....out. s.b. s.h.f.



STEPS..... { r.b. l.b. r.b. l.b. f.t. Ju.
b.s.

Forward a very little.....

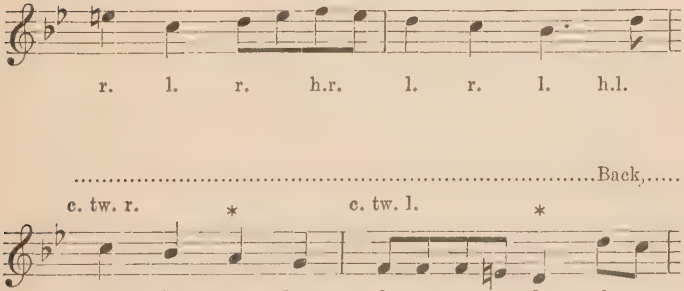
c. tw. * * *



r. l. r. h.r. l. r. l. h.l.

.....

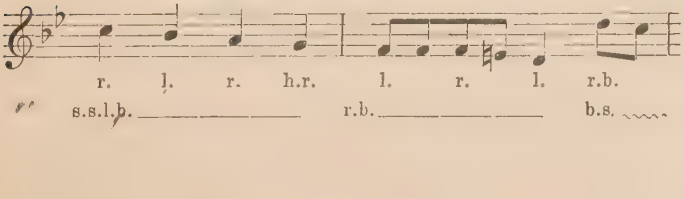
* * * *



r. l. r. h.r. l. r. l. h.l.

.....Back,.....

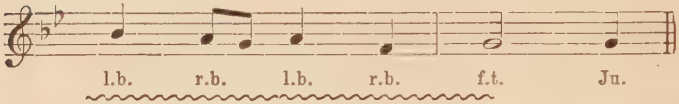
c. tw. r. * c. tw. l. *



r. l. r. h.r. l. r. l. r.b.

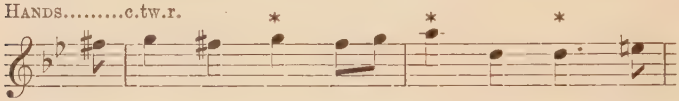
s.s.l.b. r.b. b.s.

two feet.....Position.
out. s.b. s.h.f.



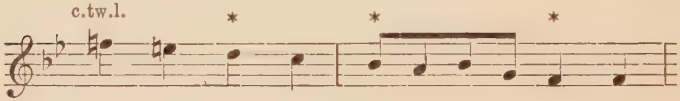
Side-Step.

Track.....Position.....
Hands.....c.tw.r.



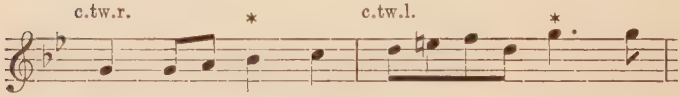
Steps..... { r. l. r. l. r. l. r. h.r.
s.s. l.b. _____

c.tw.l.



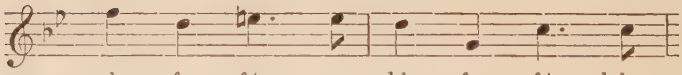
l. r. l. r. l. r. l. h.l.
s.s.r.b._____

c.tw.r. c.tw.l.



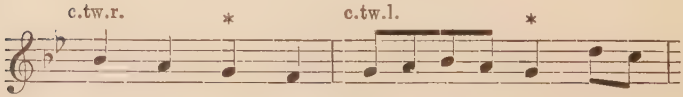
r. l. r. h.r. l. r. l.
s.s.l.b._____ r.b._____

out.



r.b. f.a. f.t. l.b. f.a. f.t. h.l.
x h. x h.

c.tw.r. c.tw.l.



r. l. r. h.r. l. r. l.
s.s.l.b._____ r.b._____

wave. wave. wave. wave.

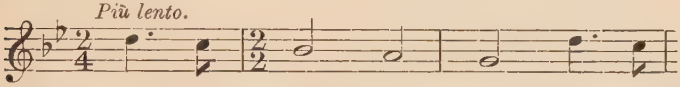
R. L. R. L.

Fore-Capers.

Track .....Forward a very little.....

Hands.....Wide. s.b. s.h.f. wide.

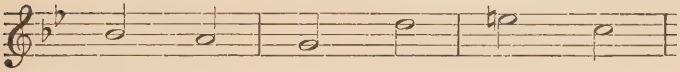
Più lento.



Steps.....r.t.b. Ju. r. L. l.t.b.

.....

s.b. s.h.f. wide. s.b.

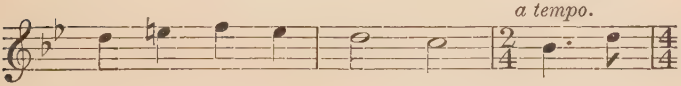


Ju. l. R. r.t.b. Ju. r.

.....

s.h.f. wide. s.b. s.h.f.

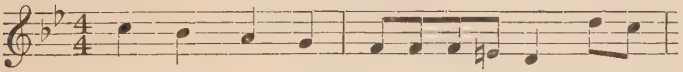
a tempo.



L. l.t.b. Ju. l. R. l.

.....Back,

c.tw.r. * c.tw.l. *

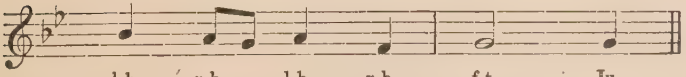


r. l. r. h.r. l. r. l. r.b.

s.s.l.b._____ r.b._____ b.f.

two feet.....Position.

out. s.b. s.h.f.



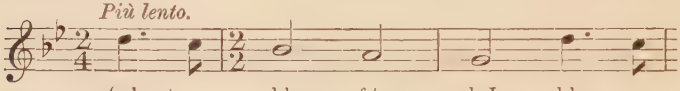
l.b. r.b. l.b. r.b. f.t. Ju.

Uprights.

Track.....Forward a very little.....

Hands.....Out. s.b. s.h.f. out.

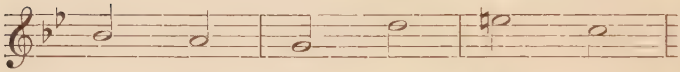
Più lento.



Steps..... r.b. l.b. f.t. k.J. l.b.
x h. r.b. x h.

.....

s.b. s.h.f. out. s.b.

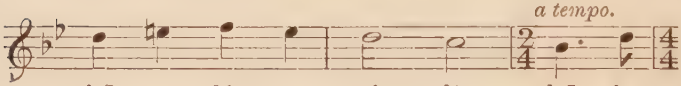


r.b. f.t. k.J. r.b. l.b. f.t.
l.b. x h.

.....

s.h.f. out. s.b. s.h.f.

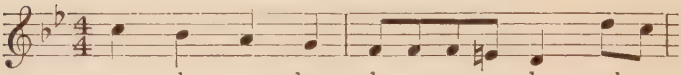
a tempo.



k.J. l.b. r.b. f.t. k.J. l.
r.b. x h. l.b.

.....Back....

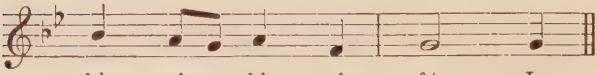
c.tw.r. * c.tw.l. *



r. l. r. h.r. l. r. l. r.b.
s.s. l.b. r.b. b.s.

two feet.....Position.

out. s.b. s.h.f.



l.b. r.b. l.b. r.b. f.t. Ju.

NOTATION OF PRINCESS ROYAL.*

(*Second Version*, Bledington Tradition.)

MUSIC.	MOVEMENTS.
Once-to-yourself.	As noted.
A.	Foot-up.
B1.	Side-step.
C.	Fore-capers.
B1.	Side-step.
C.	Uprights.
B2.	Side-step.

* This must be taken as superseding the version printed in Part III., p. 70 (second version). For the music, see *Morris Dance Tunes*, Set 8, p. 16, but the musician must be instructed to play the repeat twice only, instead of three times.

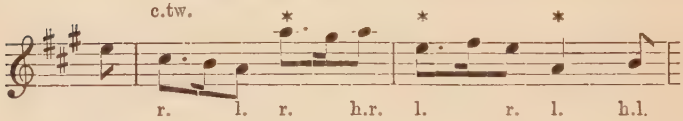
LUMPS OF PLUM PUDDING (*Second version*, Bledington Tradition).

Once-to-Yourself and Foot Up.

Track.....Back, two feet.....Position.
Hands.....Out. s.b. s.h.f.

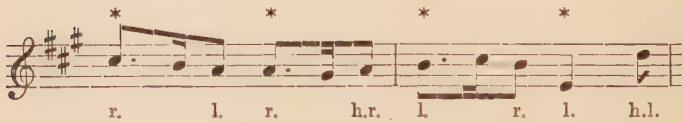
Steps..... r.b. l.b. r.b. l.b. f.t. Ju.
b.s.

Forward a very little .....
c.tw.



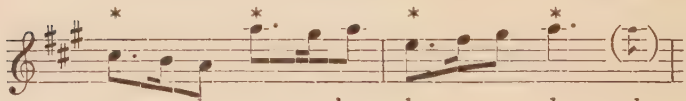
r. l. r. h.r. l. r. l. h.l.

.....



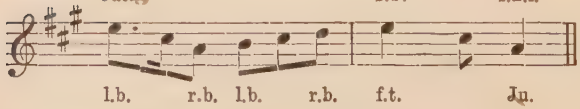
r. l. r. h.r. l. r. l. h.l.

.....Back....



r. l. r. h.r. l. r. l. r.b.
b.s.

two feet.....Position.
out. s.b. s.h.f.

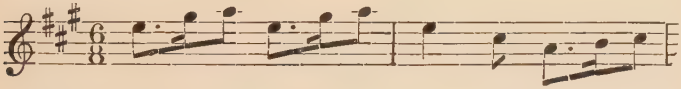


l.b. r.b. l.b. r.b. f.t. Ju.

Side-Step.

Track.....Position.....

Hands.....c.tw.r. * * *



Steps... { r. l. r. l. r. l. r. h.r.
s.s. l.b._____

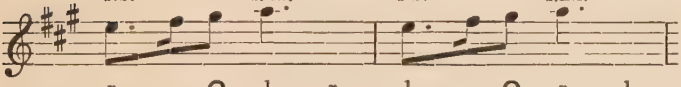
.....

c.tw.l. * * *

l. r. l. r. l. r. l. h.l.
r.b._____

.....

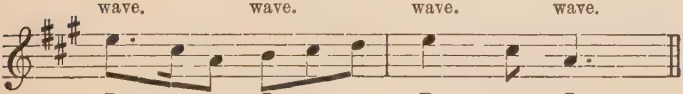
s.b. s.h.f. s b. s.h.f.



r. ∩ l. r. l. ∩ r. l.

.....

wave. wave. wave. wave.



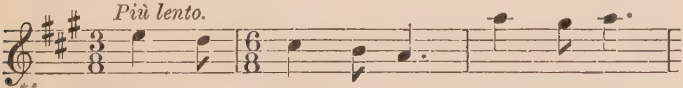
R. L. R. L.

Fore-Capers.

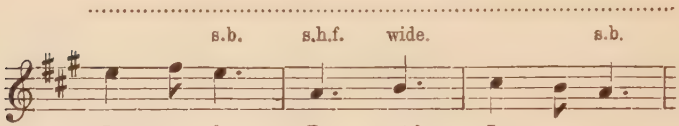
Track.....Forward a very little.....

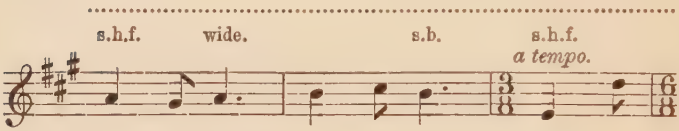
Hands.....Wide. s.b. s.h.f. wide.

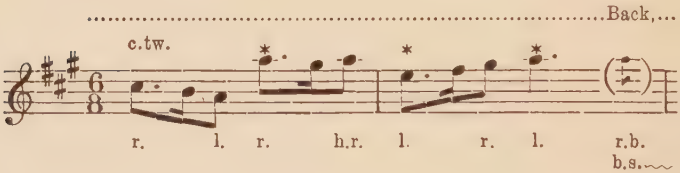
Più lento.

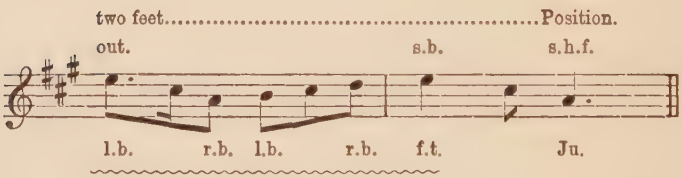


Steps.....f.t.b. Ju. r. L. l.t.b.

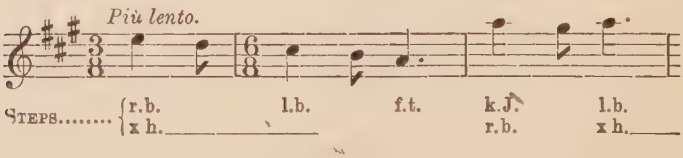

s.b. s.h.f. wide. s.b.
Ju. l. R. r.t.b. Ju. r.

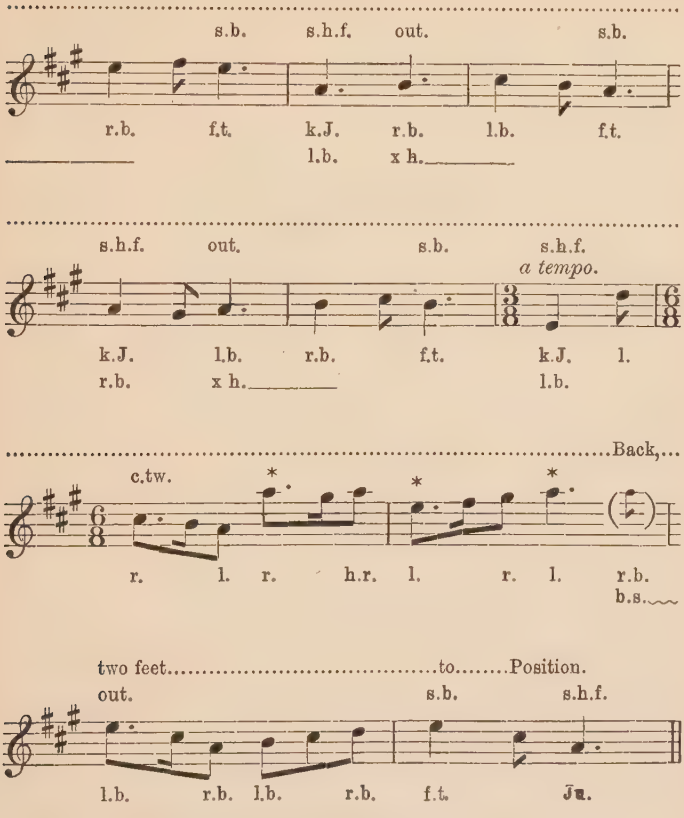

s.h.f. wide. s.b. s.h.f.
a tempo.
L. l.t.b. Ju. l. R. l.


Back,...
c.tw.
r. l. r. h.r. l. r. l. r.b.
b.s.


two feet.....Position.
out. s.b. s.h.f.
l.b. r.b. l.b. r.b. f.t. Ju.

Uprights.


Track.....Advance a very little.....
Hands.....Out. s.b. s.h.f. out.
Più lento.
Steps..... r.b. l.b. f.t. k.J. l.b.
x h. r.b. x h.


s.b. s.h.f. out. s.b.
r.b. f.t. k.J. r.b. l.b. f.t.
l.b. x h.
s.h.f. out. s.b. s.h.f.
a tempo.
k.J. l.b. r.b. f.t. k.J. l.
r.b. x h. l.b.
Back,...
c.tw.
r. l. r. h.r. l. r. l. r.b.
b.s.
two feet.....to.....Position.
out. s.b. s.h.f.
l.b. r.b. l.b. r.b. f.t. Ja.

NOTATION OF LUMPS OF PLUM PUDDING.

(*Second Version*, Bledington Tradition.)

MUSIC.	MOVEMENTS.
Once to yourself.	As noted.
A.	Foot-up.
B1.	Side-step.
C.	Fore-capers.
B1.	Side-step.
C.	Uprights.
B2.	Side-step.

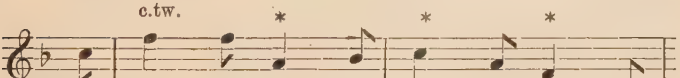
LADIES' PLEASURE (Bledington Tradition).

Once-to-Yourself and Foot-Up.

Track.....Back, two feet.....Position.
Hands.....Out. s.b. s.h.f.

Steps { r.b. l.b. r.b. l.b. f.t. Ju.
b.s.

Forward, two feet.....
c.tw.

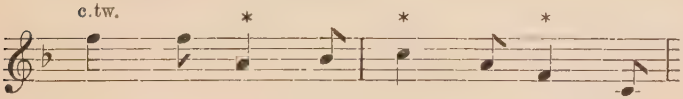


r. l. r. h.r. l. r. l. r.b.
b.s.

Back.....to.....position.....
out. s.b. s.h.f.

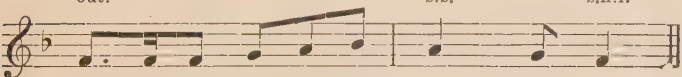
l.b. r.b. l.b. r.b. f t. Ju. l.

forward, two feet.....
c.tw.



r. l. r. h.r. l. r. l. r.b.
b.s.

back.....to.....position.
out. s.b. s.h.f.



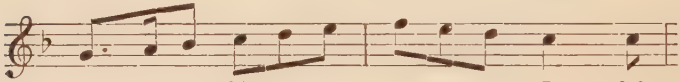
l.b. r.b. l.b. r.b. f.t. Ju.

Hockle-Back.

Track...Back, six feet.....
Hands...out.

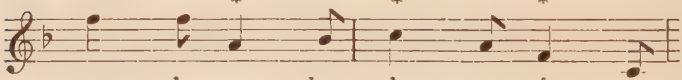
Steps { r.b. l.b. r.b. l.b.
hkl. b.s.

.....forward.....
s.b. s.h.f.



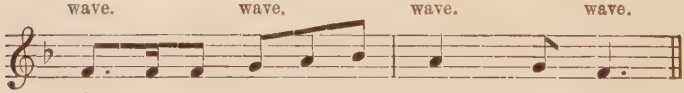
r.b. l.b. r. L. h.l.

.....to.....
c.tw. * * *



r. l. r. h.r. l. r. l.

position.....
wave. wave. wave. wave.

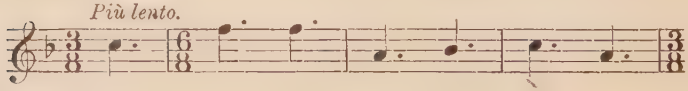


R. L. R. L.

Fore-Capers.

Track.....Forward, two feet.....
Hands.....Wide. s.b. s.h.f. wide. s.b.

Più lento.

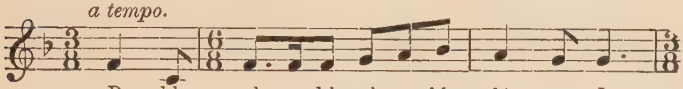


Steps.....r.t.b. Ju. r. L. l.t.b. Ju. l.

.....back.....to.....position.

s.h.f. out. s.b. s.h.f.

a tempo.



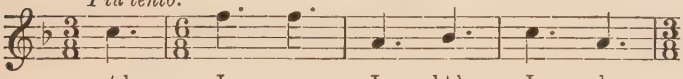
R. l.b. r.b. l.b. r.b. l.b. f.t. Ju.

b.s.

Forward, two feet.....

wide. s.b. s.h.f. wide. s.b.

Più lento.

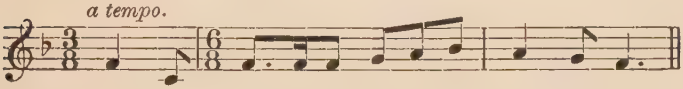


r.t.b. Ju. r. L. l.t.b. Ju. l.

.....back.....to.....position.

s.h.f. out. s.b. s.h.f.

a tempo.



R. l.b. r.b. l.b. r.b. l.b. f.t. Ju.

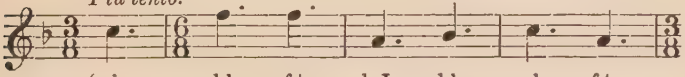
b.s.

Uprights.

Track.....Forward, two feet.....

Hands.....Out. s.b. s.h.f. out. s.b.

Più lento.



Steps... { r.b. l.b. f.t. k.J. l.b. r.b. f.t.
x h._____ r.b. x h._____

.....back.....to.....position.

s.h.f. out. s.b. s.h.f.

a tempo.

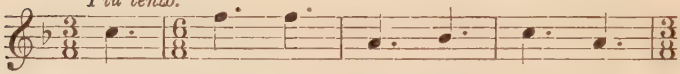
k.J. l.b. r.b. l.b. r.b. l.b. f.t. Ju.

l.b. b.s.

Forward, two feet.....

out. s.b. s.h.f. out. s.b.

Più lento.



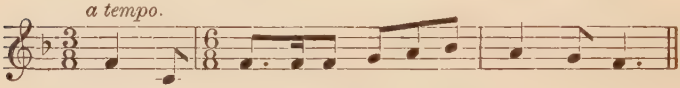
r.b. l.b. f.t. k.J. l.b. r.b. f.t.

x h._____ r.b. x h._____

.....back.....to.....position.

s.h.f. out. s.b. s.h.f.

a tempo.



k.J. l.b. r.b. l.b. r.b. l.b. f.t. Ju.

l.b. b.s.

NOTATION OF LADIES' PLEASURE.

(Bledington Tradition.)

MUSIC.	MOVEMENTS.
Once-to-yourself.	As noted.
A.	Foot-up.
B1.	Hockle-back.
C.	Fore-capers.
B1.	Hockle-back.
C.	Uprights.
B2.	Hockle-back.

THE BUCKNELL DANCES.

THE BUCKNELL TRADITION.

Bucknell is a small village in Oxfordshire, about two miles from Bicester.

It is fully twenty years since the annual Morris Festival in Whitsun week was discontinued, and our knowledge of the dances has been derived from Mr. Eli Rolfe, aged seventy-two, and his brother Will, who is two years his junior.

The Bucknell men usually attended the Kirtlington Morris Festival, or Lamb Ale, which took place in the week following Whitsun week, when they often danced with the Kirtlington men, the dances of the two villages being more or less alike. The Kirtlington men were always accompanied by a shepherd dressed in a clean white smock, leading a lamb decorated with ribbons, round whom it was their custom to dance "Bonny Green" every morning during the festival before they went on their rounds. The lamb was killed on the Wednesday, and eaten at the annual feast, which was held on the last day of the festival and attended with much jollification. There was a barn for refreshment at Kirtlington, over which a Lord and a Lady presided. Any man wearing Morris bells was admitted on payment of one shilling, in return for which he received a plate of cake and a quart of ale.

Mr. Eli Rolfe, himself a first-rate dancer, lamented the fact, as we have often heard other Morris men do, that they never had a team of six good dancers. They had always, he said, to include two or three inferior performers—"just good enough to make one, who might know Hands-across, the Hey, and, perhaps, Back-to-back, but who couldn't 'dance.'"

The Bucknell men had their own pipe-and-taborer, but he died many years ago. Mr. Jim Pole, who learned his instrument from the older player, was kind enough, however, to play his pipe and tabor for our two dancers, when we were noting down their steps.

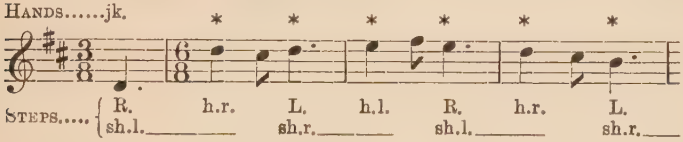
The Bucknell Morris men used to wear high hats, with three ribbons round the band, and a single cockade with streamers, worn by odd numbers on the left side and by even numbers on the right; pleated linen shirts with three ribbons tied, respectively, round the wrist, below the elbow, and round the upper arm; red braces, and a sash, hanging down over either hip, usually red, white, or blue, but varying in colour according to the taste of the wearer; and white cord trousers with the usual bell-pads. They used handkerchiefs only—the tradition comprises no stick-dances.

SPECIAL INSTRUCTIONS.

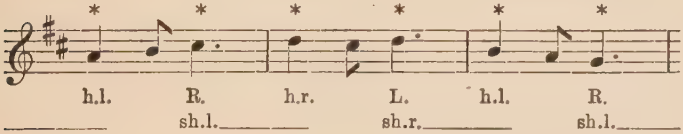
BONNY GREEN (Handkerchief Dance).

Whole-Rounds with Double-Capers and Kick-in.

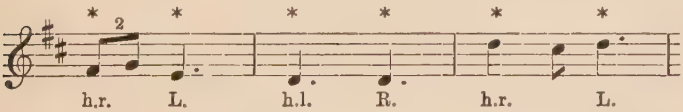
Track.....Half-way round circle, cl.....
Hands.....jk.



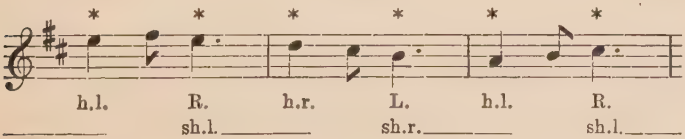
.....whole.....turn, clockwise.....

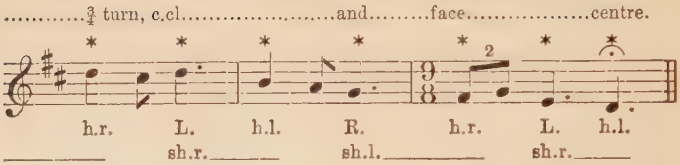


.....continue round circle, cl.....



.....





To form Ring from "front" position, even numbers turn clockwise, and odd numbers counter-clockwise.

At the end of the movement they close in and pause for a few moments on the last beat.

ROOM FOR THE CUCKOO.

(Hand-clapping Dance.)

Hand-clapping.*

Bar 1.—On the first and middle beats of the bar, all strike their chests with the palms of both hands, the first time just below the breast-bone, the second time about eight inches higher up.

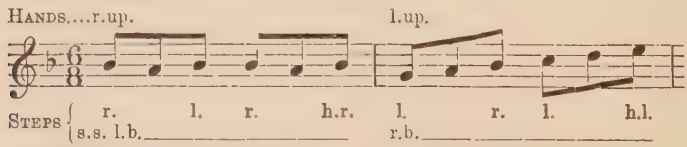
Bar 2.—On the first beat of the bar, all clap hands; on the middle beat each man strikes both his hands against those of his partner (right on left, and left on right).

Bars 3 and 4.—Same at in Bars 1 and 2.

THE QUEEN'S DELIGHT (Corner Dance).

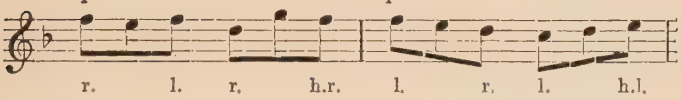
Corners.

Nos. 1 and 6 cross over and change places in the following manner:—

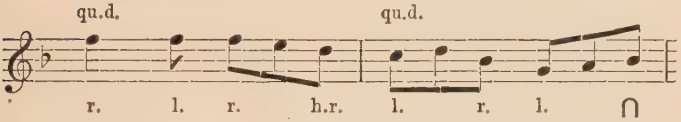


* *Cf.* a very similar movement in the Country Dance, "Row well, ye mariners" (*Country Dance Book*, Part III., p. 102.

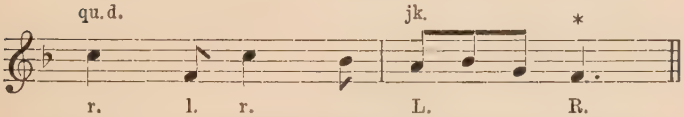
Corners approach.....



pass by the right.....



¼ turn, cl.....and.....face.....front.

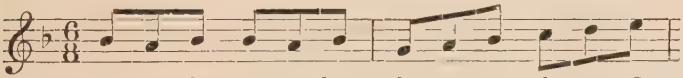


Nos. 1 and 6 are followed by the other pairs of dancers in the usual way, each pair jumping once, preparatory to starting the movement.

Corners with Half-Capers.

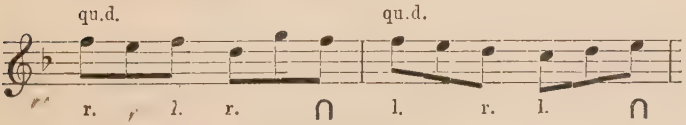
Track... Position.....

Hands....r.up. l.up.



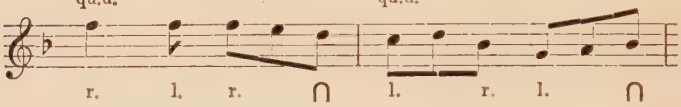
Steps { r. l. r. h.r. l. r. l. ∩
s.s. l.b._____ r.b._____

Corners approach.....



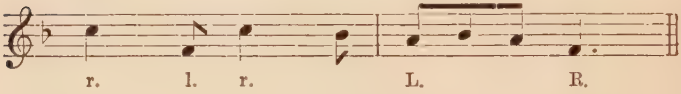
pass by the right.....

qu.d. qu.d.



¼ turn, cl.....and.....face.....front.

qu.d. jk. *



Corners with Capers.

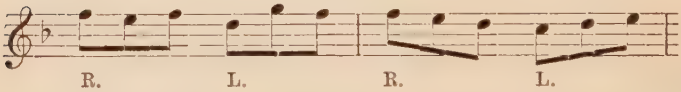
Track....Position.....

Hands....r.up. l.up.

Steps { r. l. r. h.r. l. r. l.
{ s.s. l.b._____ r b._____

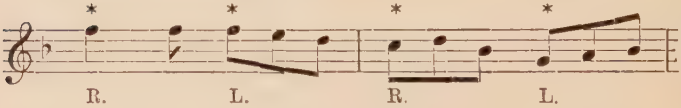
Corners approach.....

jk. * * *



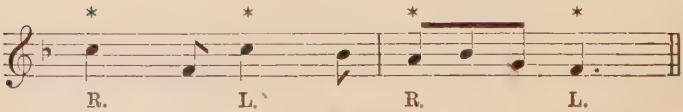
pass by the right.....

* * * *



¼ turn, cl.....and.....face.....front.

* * * *

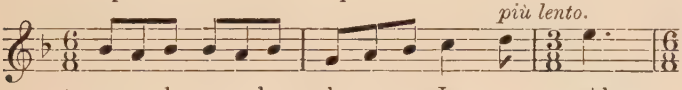


Corners with Upright Jumps.

Track....Position.....Corners approach

Hands....r.up. l.up. wide.

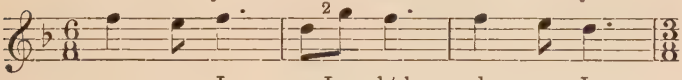
più lento.



Steps { r. l. r. h.r. l. r. Ju. r.t.b.
s.s. l.b._____ r.b._____

.....

jk. wide. jk.

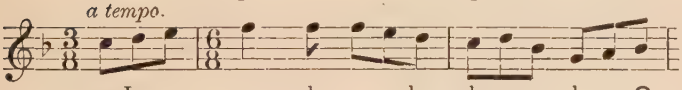


r. Ju. sp.J. l.t.b. l. Ju.

pass by the right.....

qu.d. qu.d.

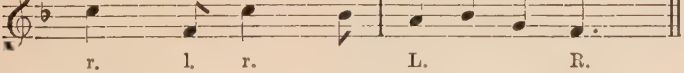
a tempo.



sp.J. r. l. r. h.r. l. r. l. ∩

¼ turn, cl.....and.....face.....front.

qu.d. jk. *



r. l. r. L. R.

Corners with Upright Jumps to Places and Kick-in.

The first two pairs of Corners cross over as before; the Middles, however, must return to places by the end of the slow music (six bars), whereupon the other dancers join in for the last four bars, starting in position. In the last two bars all caper four times, making a complete turn (Nos. 1, 3 and 5 counter-clockwise, Nos. 2, 4 and 6 clockwise), forming Ring and closing in; on the last beat, all throw the free leg well forward, and remain in that position for a few moments.

This dance may, with advantage, be shortened as follows:—

MUSIC.	MOVEMENTS.
A1.	Foot-up.
B1.	Corners.
A1.	Whole-hey.
B1.	Corners to places.
A1.	Hands-across.
B1.	Corners with Half-capers.
A1.	Whole-hey.
B1.	Corners to places with Capers.
A2.	Back-to-back.
B2.	Corners with Upright Jumps.
A2.	Whole-hey.
B2.	Corners with Upright Jumps, to places, and Kick-in.

When this plan is adopted, the musician must be instructed to play the first A and B section four instead of six times.

SATURDAY NIGHT.

(Progressive Dance.)

For the sake of clearness, this dance is divided into ten rounds, each round requiring the complete tune (A and B music) for its performance.

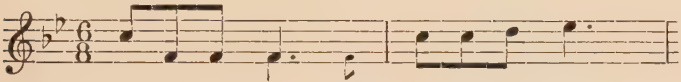
Round 1.—All standing in column, Nos. 1 and 2 dance the Foot-up, No. 12 (p. 23) by themselves, but *in a stationary position, and without turning round.*

Still facing up, Nos. 1 and 2 then dance the following movement:—

Side-Step.

Track.....Position, facing up.....

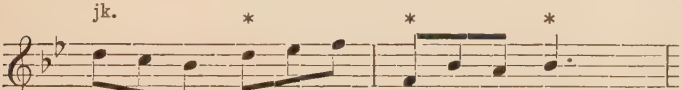
Hands.....r.up. l.up.



Steps... { r. l. r. h.r. l. r. l.
s.s. l.b._____ r.b._____

.....

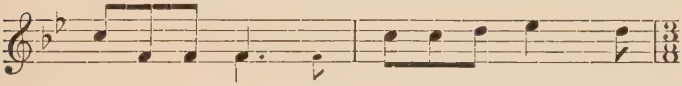
jk. * * *



R. L. R. L

.....

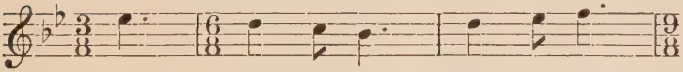
r.up. l.up.



r. l. r. h.r. l. r. l.
s.s. l.b._____ r.b._____

turn outwards, half-way round.....and.....

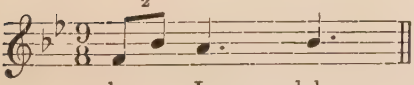
jk. * * * *



R. h.r. L. h.l. R.
sh.l._____ sh.r._____ sh.l._____

face.....down.

* 2 * *



h.r. L. h.l.
_____ sh.r._____

Round 2.—The first two pairs, now face-to-face, repeat the two evolutions (Foot-up and Side-step) performed by Nos. 1 and 2 in the first round. Instead, however, of turning round on the Double-capers, the two couples change places, the second pair moving up the middle between Nos. 1 and 2 (progressive).

Round 3.—Nos. 3 and 4 (now at the top, facing up) do precisely as Nos. 1 and 2 did in the first round; while the first and third couples dance and change places as did the first and second in the second round, the third pair moving up between Nos. 1 and 2 (progressive).

Rounds 4, 5 and 6.—The above progressive movements are continued during these three rounds, when Nos. 1 and 2 will have returned to their original places at the top of the Set.

During this movement partners, upon reaching either end of the Set, must continue, in the following round, to dance in the direction in which they have previously been moving, making a half-turn outwards on the Double-capers and facing in the opposite direction.

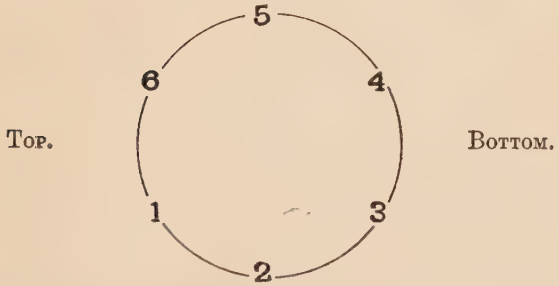
Dancers must always remember that in changing places those going up pass inside and between those going down.

Round 7.—Second and third pairs dance and change places; while Nos. 1 and 2 dance the first six bars as usual, but instead of making a half-turn on the Double-capers, move up and away from the other dancers (No. 1 bearing to his right) in single file, No. 2 behind No. 1.

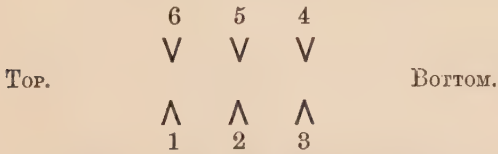
Round 8.—Nos. 1 and 2 walk very slowly round in a large ring, clockwise; while Nos. 3 and 4 (now at the top) do exactly what Nos. 1 and 2 did in

the preceding round (No. 4 falling behind No. 3). Simultaneously, Nos. 5 and 6 turn round and face up.

Round 9.—No. 1 (followed by Nos. 2, 3 and 4) continues to move slowly round the circle clockwise, until he reaches his original place at the top of the Set; while Nos. 5 and 6 dance, and then move up (No. 6 behind No. 5) and complete the Ring :—



Round 10.—All dance Whole-rounds, No. 3 (p. 31) to A music, and, at its conclusion, face front in the following order :—



Standing thus, all dance Side-step (B music) for the last time, making a whole turn on the Double-capers (Nos. 1, 2 and 3 counter-clockwise, Nos. 6, 5 and 4 clockwise), forming Ring and closing in. On the last beat of the last bar all throw the free leg well forward, and remain for a few moments in that position.

NOTATION OF THE BUCKNELL DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	BONNY GREEN. (HANDKERCHIEF DANCE.)	
Once-to-yourself.	Ju. on last half-bar.	Column.
A1.	Whole-rounds, No. 3 (p. 31).	Ring to Fr.
B.	Whole-hey, No. 12 (p. 34).	Col. to Fr.
A2.	Whole-rounds with Double-capers and Kick-in (p. 79).	Ring.

MUSIC.	MOVEMENTS.	FORMATION.
	ROOM FOR THE CUCKOO. (HAND-CLAPPING DANCE.)	
Once-to-yourself.	Ju. on last half-bar.	Column.
A1.	Foot-up, No. 12 (p. 23).	Col. to Fr.
B. 1 to 4.	Hand-clapping (p. 80).	Front.
5 to 8.	That again.	
A1. (2nd time.)	Hands-across (p. 25).	Front.
B2. (2nd time.)	As before.	
A1. (3rd time.)	Back-to-back, No. 10 (p. 27).	Front
B. (3rd time.)	As before.	
A2.	Whole-hey, No. 12, and Kick-in (pp. 34, 35).	Col. to Rg.

MUSIC.	MOVEMENTS.	FORMATION.
	THE QUEEN'S DELIGHT.* (Corner Dance.)	
Once-to-yourself.	Ju. on last half-bar.	Column.
A1.	Foot-up, No. 12 (p. 23).	Col. to Fr.
B1. (with repeats.)	Corners (p. 80).	Column.
A1. (2nd time.)	Whole-hey, No. 12 (p. 34).	Col. to Fr.
B1. (2nd time, with repeats.)	Corners to places.	Front.
A1. (3rd time.)	Hands-across (p. 25).	Front.
B1. (3rd time, with repeats.)	Corners with Half-capers (p. 81).	Front.
A1. (4th time.)	Whole-hey, No. 12.	Col. to Fr.
B1. (4th time, with repeats.)	Corners with Half-capers to places.	Front.
A1. (5th time.)	Back-to-back, No. 10 (p. 27).	Front.
B1. (5th time, with repeats.)	Corners with Capers (p. 82).	Front.
A1. (6th time.)	Whole-hey, No. 12.	Col. to Fr.
B1. (6th time, with repeats.)	Corners with Capers to places.	Front.
A2.	Hands-across.	Front.
B2. (with repeats.)	Corners with Upright Jumps (p. 83).	Front.
A2. (2nd time.)	Whole-hey, No. 12.	Col. to Fr.
B1. (2nd time, with repeats.)	Corners with Upright Jumps to places, and Kick-in (p. 83).	Fr. to Rg.

* For abbreviated form see p. 84.

MUSIC.	MOVEMENTS.	FORMATION.
	SATURDAY NIGHT. (PROGRESSIVE DANCE.)	
Once-to-yourself.	First Pair Ju. on last half-bar.	Column.
A1.	First Pair Foot-up, No. 12 (p 23).	Column.
B1.	First Pair Side-step (p. 85).	Column
A1 & **B1.** (2nd time.)	First two Pairs Foot-up, Side-step, and change places (p. 86).	
A1 & B1. (3rd time.)	Movement continued; first and third Pairs change places.	
A1 & B1. (4th time.)	Second and third Pairs change places.	
A1 & **B1.** (5th time.)	Second and first Pairs change places.	
A1 & **B1.** (6th time.)	Third and first Pairs change places.	
A1 & **B1.** (7th time.)	Third and second Pairs change places, while Nos. 1 and 2 move away.	
A1 & B1. (8th time.)	Nos. 3 and 4 move away.	
A1 & **B1.** (9th time.)	Nos. 5 and 6 move away, and complete Ring (p. 87).	
A2 & **B2.**	Whole-rounds, Side-step and Kick-in (p. 87).	Ring, Fr. and Ring.

MORRIS JIG (Bucknell Tradition).

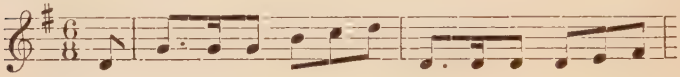
The following Jig is danced in the usual way, by one or two dancers.

BONNETS SO BLUE.

Foot-Up.

Track.....Forward a very little.....

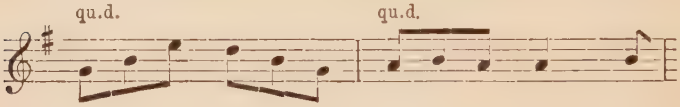
Hands.....qu.d. qu.d.



Steps.....r. l. r. h.r. l. r. l. h.l.

.....

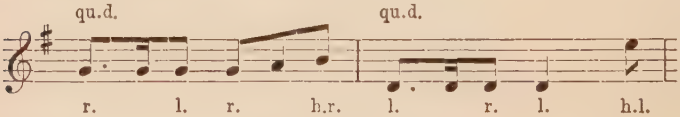
qu.d. qu.d.



r. l. r. h.r. l. r. l. h.l.

.....

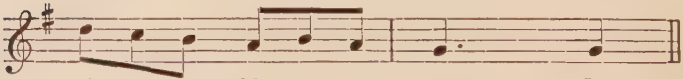
qu.d. qu.d.



r. l. r. h.r. l. r. l. h.l.

Back, two feet.....to.....Position.

out. s.b. s.h.f.



r.b. l.b. f.t. Ju.

h.b.s._____

Side-Step.

Track.....Position.....

Hands.....r.up. qu.d.

Steps... { r. l. r. l. r. l. r. h.r.
s.s. l.b.

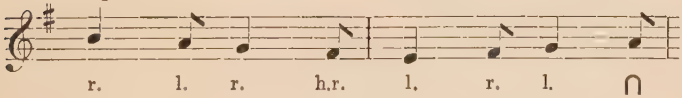
.....

l.up. qu.d.

l. r. l. r. l. r. l. h.l.
r.b.

.....

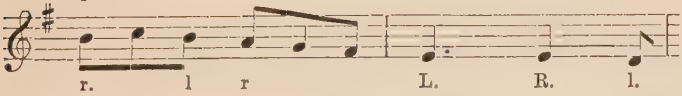
r.up. l.up.



r. l. r. h.r. l. r. l. ∩
l.b. r.b.

.....

qu.d. jk. *

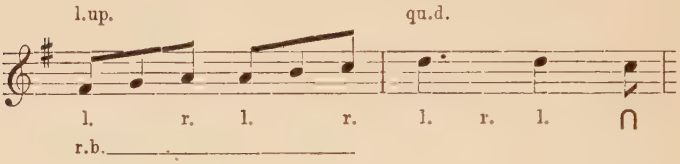


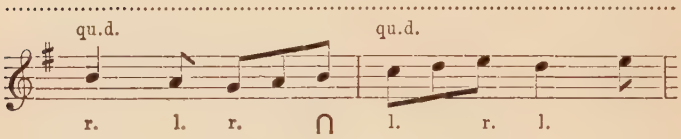
r. l r L. R. l.

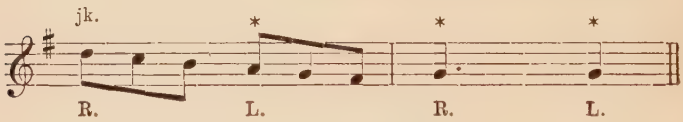
.....

r.up. qu.d.

r. l. r. l. r. l. r. h.r.
s.s. l.b.



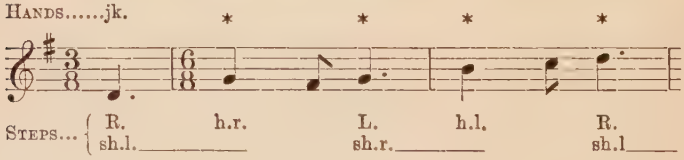


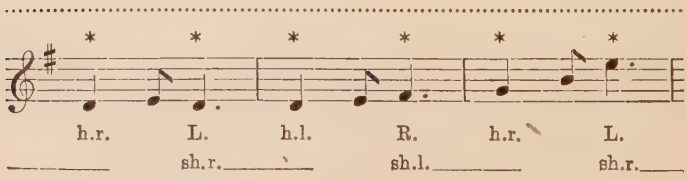


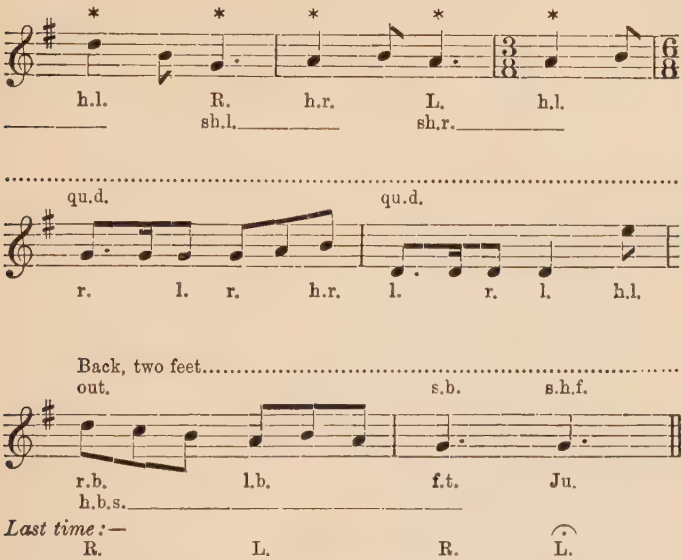
Double-Capers.

Track.....Round circle, c. cl.....

Hands.....jk.







NOTATION OF BONNETS SO BLUE.

(Bucknell Tradition.)

MUSIC.	MOVEMENTS.
Once-to-your-self.	Ju. on last half-bar.
A.	Foot-up.
B.	Side-step.
C.	Double-capers.
B.	Side-step.
C.	Double-capers.

THE HELSTON FURRY DANCE.

THE HELSTON TRADITION.

Flora Day is still annually observed at Helston on May 8th; as, however, the ceremony has undergone many changes in the course of the last few years, we will first relate what we ourselves witnessed at the last Festival in May of the present year, and then describe the way in which, according to the testimony of old dancers still living at Helston, it used to be celebrated fifty or sixty years ago.

Last May one processional dance only was performed. The dancers, forty or fifty in number, assembled at the Corn Exchange at 11-30 a.m., where they were marshalled into couples by the Master of the Ceremonies, each man, on behalf of his partner and himself, contributing 2*s*. 6*d*. towards the expenses. The men were expected to dress in black morning-coats and high hats, and the women in fashionable frocks; but this regulation was observed only by the first four or five couples. At noon, the procession, headed by the band playing the traditional dance-air, issued forth into the street and was conducted by the leading dancer along a pre-arranged route. Two or more beadles accompanied the procession, carrying long wooden staves, with which they kept the crowd from encroaching upon the dancers. Every now and again the dancers would enter a house, each couple ringing the bell or rapping on the door as they passed in, dance round the garden at the back, and then, by a different route, return to the street and resume their journey. In this manner the band and dancers threaded their way along the chief streets of the town until one o'clock, when they re-entered the Corn Exchange and continued the dance round the hall for two or three circuits. The leader, when at the top of the room, then called a halt, and the dancers performed a few rounds of an ordinary Country Dance to the same tune.

This completed the ceremony so far as the dancing was concerned. The town was *en fête* and filled to overflowing with visitors of all classes from the surrounding countryside, while booths for the sale of fairings were erected in the main street. In the afternoon, horse-racing and other contests were held in the grounds of one of the chief residents.

Fifty or sixty years ago the ceremony was far more elaborate, and far more democratic in character. The proceedings opened on the evening of May 1st, when the band, playing the traditional air, headed a procession of women dancers belonging to the Helston Women's Club. This was followed by a meeting held at the "Helston Arms," when intending dancers chose their partners for Furry Day, each man on registering his choice contributing a shilling towards the expenses. On the same evening, the residents of St. John's elected a mock Mayor, who in turn appointed a Town Crier and constables.

Early on the morning of the 8th several youths went out into the country to gather flowers and greenery, and returned to Helston, waving the boughs in their hands, and arousing the inhabitants by singing the Furry Song. At 4 a.m. three parties of dancers assembled, respectively, at the "New Inn," the "Red Lion," and the "Helston Arms." The first party consisted of domestic servants, the second of labouring men and girls, and the third of tradespeople. The band, divided into three parts, escorted each party along its own prescribed route. The first and second parties finished first; whereupon the bandsmen, thus released, joined their comrades and assisted them to escort the third party to their destination down the chief street.

Either at noon or at 1 p.m. a fourth procession, consisting of the chief residents in the district, danced through the streets in the way already described.

At 2 p.m. the "New Inn" party danced for the second time, followed, respectively, at 3 p.m. and 4 p.m. by the parties from the "Red Lion" and the "Helston Arms."

A breakfast was usually provided in the morning at Castlewary Green for the entertainment of the three early parties of dancers.

Somewhere about 8 a.m. another procession, and one of a very different character, was formed. This was headed by two horsemen dressed like soldiers, one of whom was a black man. After them came the mock Mayor of St. John's in a carriage drawn by six donkeys and three postillions (of which my informant, Mr. Joe Banfield, was one). The postillions were dressed in red jackets, yellow hats, white and blue striped breeches, and yellow stockings; the Mayor in a dark coat with red lapels, a high hat, "flashy" waistcoat with brass buttons, and dark trousers, all profusely decorated with ribbons. Following the Mayoral carriage came one drawn by four donkeys and two postillions, in which was seated the Town Crier, dressed like the Mayor, but less sumptuously. Then followed the youths who had awakened the town in the early morning, and several constables, with flowers in their coats and hats, carrying staves—all walking in couples. The procession ended with an old woman, known as Aunt Mary Moses, covered from head to foot with flowers, riding a donkey and followed by a man beating a large drum with great ardour. This procession went down Penrose, attended by a man with a collecting-box, who levied tribute on the bystanders. Every now and again the procession halted, while the whole company sang the Furry Song, the Mayor waving his hat and inciting his followers to shout their loudest.

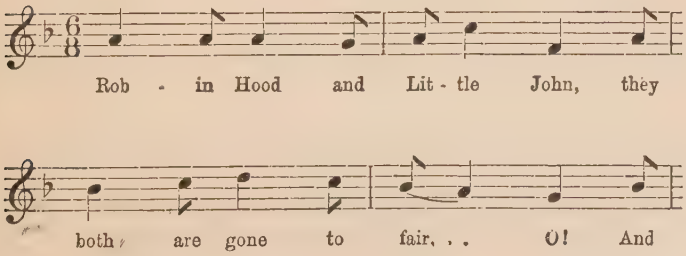
We could not find that it had at any time been the custom for the whole town to dance together, as at Tideswell (Part I., p. 118); but this may, perhaps, have been done before the steadily increasing numbers of dancers led to their division into parties.

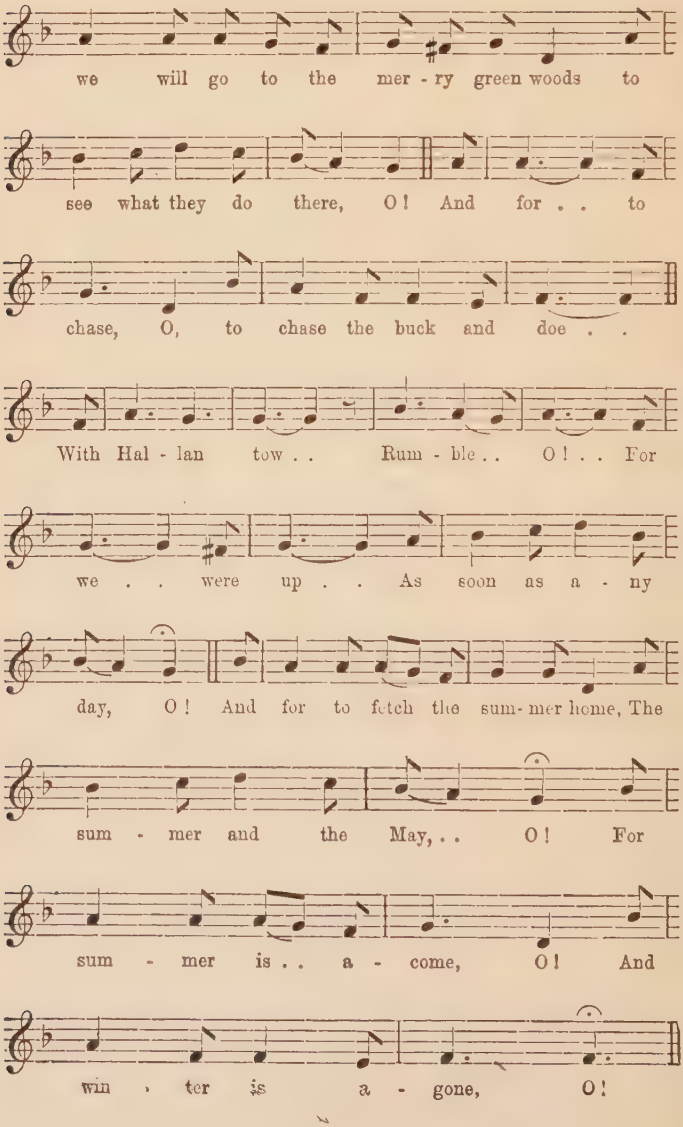
To folk-lorists the origin and meaning of this May Day ceremony are fairly obvious. Others, however, will more readily accept the following story, which the Helston people

tell in explanation of their ceremony :—Many years ago, on the 8th of May, an old woman was picking flowers in the early morning at Looe Pool, when to her amazement she saw a large, fiery dragon flying in the sky and preparing to swoop down upon Helston. The dragon, however, to her great relief, missed its mark, fell into Looe Pool, and was drowned before her eyes. Elated with this escape, she returned to Helston, dancing and waving the flowers she had picked, and related the joyful news; and ever since, the inhabitants of Helston have year by year danced with flowers in their hands through the streets of the town in commemoration of this miraculous event.

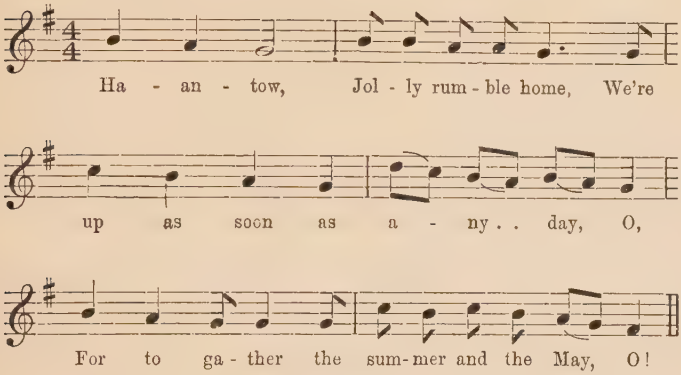
The derivation of the word Furry, or Faddy, as it is often called, is much disputed. The usual explanation is that it is a corruption of "Flora." Others suggest that "Furry Dance" is merely an Anglicised form of "Farandole," the well-known Provençal dance, with which the Helston dance has many points in common. It is also suggested that Hal-an-tow, the jingling syllables which occur in the accompanying song, are but a corruption of "Farandole"—a theory, however, which is to some extent vitiated by the fact that "Hal" is pronounced Hāle.

The song is nowadays usually sung to the same tune as the dance air (see *Songs of the West*, p. 48), but this was not always so. The true traditional air is given in Sandys's *Specimens of Cornish Provincial Dialect*), as follows :—




we will go to the mer - ry green woods to
see what they do there, O! And for . . to
chase, O, to chase the buck and doe . .
With Hal - lan tow . . Rum - ble . . O! . . For
we . . were up . . As soon as a - ny
day, O! And for to fetch the sum - mer home, The
sum - mer and the May, . . O! For
sum - mer is . . a - come, O! And
win - ter is a - gone, O!

Mr. Stevens, of Helston, aged seventy-seven, sang it in the following way:—



He omitted the last phrase of the music, because, he said, they never sang, but always shouted the words of the last line: "Hal-an tow, holler boys, holler boys, Hurrah!"

The dance air given in the text was sung by Mr. Luke, of Grampound, a village near Truro, where the Furry Dance is still celebrated every Whit-Tuesday. The Helston band played a very close, but less interesting, variant of this. An older form of the air, noted by Davies Gilbert, is quoted in *The Reliquary* (October, 1862).

THE PROCESSIONAL DANCE.

The dancers form up in column, men in the left file, women in the right.

In the first strain of the music (A) all move forward, each man leading his partner, by holding her left hand in his right at breast-level. Some of the dancers that we saw at Helston walked, or, rather, sauntered along, while others danced the 4/3 step—not, of course, vigorously. The latter step is probably the traditional one.

During the second strain of the music (B) the following movements are performed by each pair of couples (*i.e.*, four dancers). In the first four bars, the two men change places, passing by the right, and turn, the first man the second woman, and the second man the first woman. In the last four bars the men change places again and turn their partners.

This is, we believe, the correct form of the dance, but it has apparently been done in so many different ways in recent years, that it is very difficult to speak with any certainty.

Another dancer, for instance, told us that the proper way was for the men to lead forward their partners in the first four bars of A music and, in the following four bars, for the first and second men to change places and turn each the other's partner; to repeat these movements in B music, all moving forward (the men leading their wrong partners) in the first four bars, the men, in the last four bars, changing back to their proper places and turning their own partners.

Yet another authority told us that in A music all move forward, the men leading their partners; while in B music each pair of couples dance Hands-across (*Country Dance Book* Part I., p. 34).

THE CASTLETON GARLAND DANCE.

THE CASTLETON TRADITION.

Castleton, where Garland Day is still annually observed on May 29th, is a small village in the High Peak of Derbyshire, about five miles from Tideswell. The ceremony enacted on Garland Day has degenerated very much in the last few years. For a full and exhaustive account of it the reader is referred to an article written by Mr. S. O. Addy (*Folk Lore*, xii., pp. 394-428). The particulars of the dance, presently to be described, were obtained from Mr. Edwin Barber, one of the old dancers, who also sang the tune given in the accompanying music book.

The chief incident in the Garland Day celebration was the procession round the town with halts at the public-houses for dancing. The procession, which was preceded by a man with a besom to sweep the way clear, consisted of a King and Queen (or "man" and "woman") on horseback and a troupe of Morris (or "Molly") dancers, headed by the village band. The King wore a garland over his head and shoulders—a large conical structure, made of wicker, covered with flowers and surmounted with a nosegay, called the "Queen." This, when placed over his head, reached down below his waist, and when fully decorated with flowers, weighed as much as twelve stone.

The Queen was always impersonated by a man dressed like a woman.

The Morris dancers, who in the old days were all men, carried either small pieces of oak which they tossed in the air from one hand to the other as they danced, or boughs

which they used in the way described below. In later years the men-dancers were superseded by women, each of whom flourished a stick with coloured ribbons attached to one end.

Immediately the procession was over, the King rode into the churchyard alone and stationed himself by the tower. The nosegay was then removed from the apex of his garland, and the garland itself hauled, by means of ropes, to the top of the tower and placed on one of the pinnacles.

THE PROCESSIONAL DANCE.

The dancers, carrying boughs or garlands of oak in each hand, form up in couples, in column, thus:—

	<2	<4	<6	<8	
Top.					Bottom.
	<1	<3	<5	<7	

The step, throughout the dance, is an easy, slow and deliberate running-step, two steps to the bar.

In the first four bars of A music all move forward eight steps, in column, holding outside arms up.

In the last four bars of A music partners, lowering outside arms and raising inside, change places, odd numbers passing in front of even.

As the forward movement is continuous throughout the dance, dancers in changing file will move in a diagonal direction.

These two movements are repeated in the next section (B) of the music, partners returning to their own files, even numbers passing in front of odd.

It will be seen that in changing file, left-file dancers, whether odd or even numbers, always pass in front of right-file.

THE STATIONARY DANCE.

On arriving at certain pre-arranged stations, the procession halts while the dancers perform a few rounds of a progressive Country Dance.

The exact form of this dance was, apparently, not prescribed by tradition, but was subject to variation year by year, probably at the direction of the leading couple. The first figure (A music), however, was, we were told, usually performed in the following manner:—

DUPLE MINOR-SET.

Bars 1-4.—All face front. First and second women, taking hands, move forward and fall back a double to places; while first and second men move forward and fall back a double to places, but without handing, the first man passing above his partner (*i.e.* by the right), the second man below (*i.e.* by the left).

Bars 5-8. Same movement repeated, the two men taking hands and passing between the two women.

Other figures that were mentioned to us were:—(1) First couple leads down the middle and back again and casts one (progressive) (*Country Dance Book*, Part I., p. 30); and (2) Hands-across (*Country Dance Book*, Part I., p. 34).

APPENDIX.

I.—THE LONGBOROUGH TRADITION.

CONSTANT BILLY (*Second version*) (HANDKERCHIEF DANCE).

This is danced in precisely the same way as the second version of "The Maid of the Mill" (Part IV., pp. 51 and 71).

II.—THE FIELD TOWN TRADITION.

SHEPHERDS' HEY (*Fourth version*) (HANDKERCHIEF DANCE).

The peculiarity of this dance is that the dancers, whenever the jump occurs, throw out their arms wide on either side, straight and at shoulder-level, and pause in this position during the dotted minim.

In other respects the movements are performed in the same way as the corresponding movements in the Field Town dances, described in Part IV.

NOTATION.

MUSIC.	MOVEMENTS.	FORMATION.
	SHEPHERDS' HEY (*Third version*). (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 4 (Part IV., p. 38).	Column.
A.	Foot-up, No. 9 (Part IV., p. 25).	Col. to Fr.
B.	Whole-hey, No. 6 (Part IV., p. 36).	Col. to Fr.
A. (2nd time.)	Half-gip, No. 3 (Part IV., p. 29).	Front.
B. (2nd time.)	As in B, 1st time.	Col. to Fr.
A. (3rd time.)	Back-to-back, No. 4 (Part IV., p. 32).	Front.
B. (3rd time.)	As in B, 1st time.	Col. to Fr.
A. (4th time.)	Half-rounds, No. 4 (Part IV., p. 34).	Ring.
B. (4th time.)	Whole-hey, No. 6, with Caper-out (three Capers and Jump).	Column.

LEAP-FROG *(Second version).*

(Handkerchief Dance.)

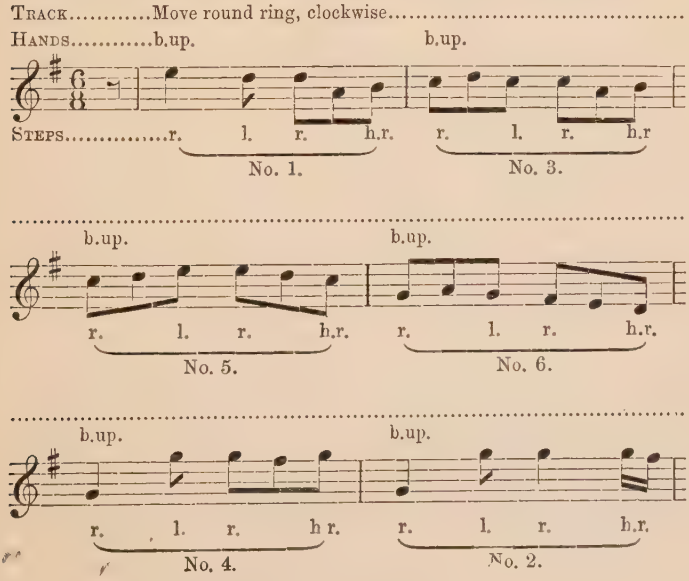
This dance is a Field Town variant of the Bledington dance of the same name (p. 55), the Whole-rounds being danced in the same way except for the steps, etc.

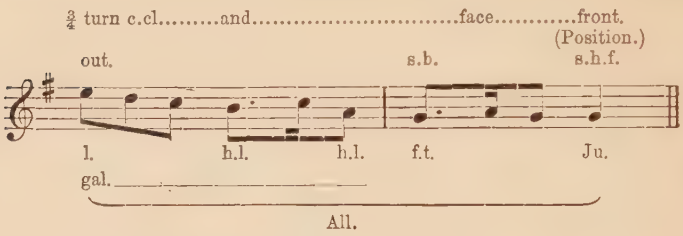
WHOLE-ROUNDS WITH HANDS-UP.

In the first six bars all walk round in a ring clockwise, and return to places, taking two ordinary walking-steps in each bar, except when passing between No. 1's station and No. 2's, when, throwing up both hands above his head (arms straight and erect), each in turn dances one bar with the 6 3 step. The dancers should move round one place in each bar.

In the seventh and eighth bars all galley into position and face front.

These movements are shown in the following diagram :—





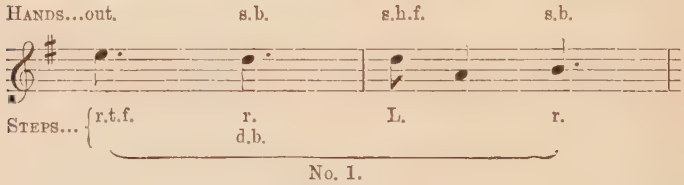
Whole-Rounds with Galley.

As in the preceding evolution, except that dancers, when passing from No. 1's station to No. 2's, instead of dancing the 6, 3 step, galley on the right foot without turning.

Whole-Rounds with Half-Capers.

As in the preceding evolutions, except that each dancer, when passing between No. 1's station and No. 2's, executes the following steps and hand-movements:—

Track....Move round ring, clockwise.....



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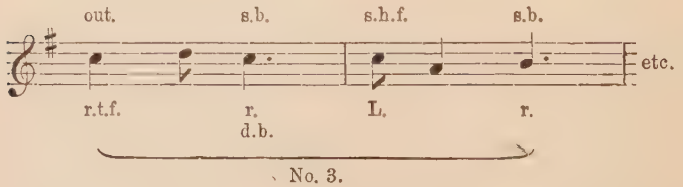
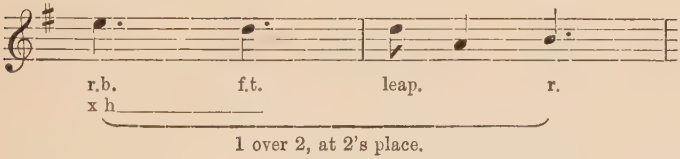


Whole-Rounds with Leap-Frog.

As in the last evolution, except that each dancer, in turn, jumps, leap-frog fashion, over the man in front of him, in the way shown in the following diagram:—

Track... Move round ring, clockwise.....

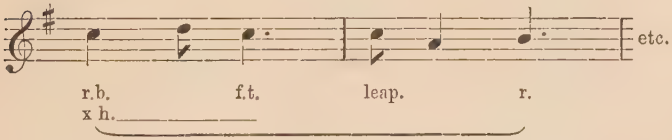
Hands...out. s b.



1 over 2, at 2's place.

.....

out. s.b.



5 over 3, at 1's place.

The order in which, and the place at which, the dancers successively caper and leap are precisely the same as in the corresponding movement of the Bledington dance (p. 57).

In the last two bars, all face up in Column and caper four times.

NOTATION.

MUSIC.	MOVEMENTS.	FORMATION.
	LEAP-FROG *(Second version).* (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 4 (Part IV., p. 38).	Column.
A1. (1st time.)	Foot-up, No. 9 (Part IV., p. 25).	Col. to Fr.
B1. (1st time.)	Whole rounds with Hands-up (p. 107).	Ring to Fr.
A1. (2nd time.)	Half-gip, No. 3 (Part IV., p. 29).	Front.
B1. (2nd time.)	Whole-rounds with Galley (p. 108).	Ring to Fr.
A2. (1st time.)	Back-to-back, No. 4 (Part IV., p. 32).	Front.
B2. (1st time.)	Whole-rounds with Half-capers (p. 108).	Ring to Fr.
A2. (2nd time.)	Whole-hey, No. 6 (Part IV., p. 36).	Column.
B2. (2nd time.)	Whole-rounds with Leap-frog and Caper-out (p. 109).	Rg. to Col.

III.—WYRESDALE GREENSLEEVES DANCE.

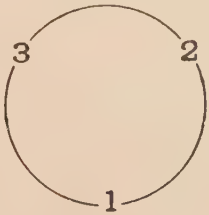
This dance is still performed in the Wyresdale district of Lancashire on Fair days, public holidays, and merry-makings. It was danced to us at Dolphinholme by three men, each of whom had learned the dance from his father.

We copied the air, which we were told was the tune that had always been used for the dance (*Morris Dance Tunes*, Set X., p. 18), from an old manuscript music-book, which belonged to the father of Mr. James Winder, the leader of the three men who danced to us.

The dance is a curious one, and in many ways unique. It is the only example of a folk-dance that we have found in England which could by any stretch of the imagination be considered uncouth or clownish. It is, of course, impossible to trace its origin, but there is some reason to believe that it may be the survival and subsequent development of a movement used in a Morris dance. At any rate, the fact that we have seen a similar movement in a Warwickshire Morris, performed simultaneously by Nos. 1, 2 and 4, and Nos. 3, 5 and 6, supports, so far as it goes, this supposition.

The dance may, for sake of clearness, be divided into three Parts.

PART I.



A1.

1—4. *Dance-Round-and-Back.* The three performers take hands in a ring and dance round clockwise slowly and deliberately, taking, in each bar, two steps sideways on alternate feet.

5—8. As in bars 1—4, counter-clockwise to places.

B1.

1—2. *Clap-Slap-and-Kick.* Still standing in a ring, all release hands and face counter-clockwise.

On the first beat of the first bar, No. 1 claps his hands; and on the second beat, slaps his right thigh with the palm of his right hand. On the first beat of the second bar, No. 1, with the palm of his right hand, slaps No. 2 on the back, between the shoulder blades; and on the second beat of the same bar, kicks him with his right foot, or strikes him with his right knee.

3—4. No. 2 does the same to No. 3.

5—6. No. 3 does the same to No. 1.

7—8. All turn single half-way round (*Country Dance Book*, Part II., p. 32) and face clockwise.

B2.

1—2. No. 1 slaps and kicks No. 3.

3—4. No. 3 slaps and kicks No. 2.

5—6. No. 2 slaps and kicks No. 1.

7—8. All turn single and face centre.

It is to be noted that the succession in this movement runs first counter-clockwise and then clockwise round the ring.

A2. *Dance-Round-and-Back.* As before.

B3.

1—2. *Leg-Over.* The dancers remain in ring position with linked hands, facing centre.

On the two beats of the first bar and the first beat of the second bar, No. 1 stamps with alternate feet, beginning with the left. On the second

beat of the second bar, hopping on the left foot, he throws his right leg over his arm, and rests it upon his own and No. 2's linked hands.

3—4. No. 2 does the same.

5—6. No. 3 does the same.

7—8. All hop four times on the left foot in a stationary position.

It is to be noted that the succession in this movement runs counter-clockwise round the ring.

B4.

1—4. *Hop-Round-and-Back.* All hop round clockwise, eight steps.

5—8. All hop round counter-clockwise to places.

All these movements, in order, are then repeated, with the following modifications:—

(*a*) *Clap-Slap-and-Kick.* The clockwise succession precedes the counter-clockwise.

(*b*) *Leg-Over.* The footing is reversed and the left leg thrown over, while the succession is clockwise.

PART II.

As in Part I., but No. 2 now begins the successive movements in *Clap-Slap-and-Kick* and *Leg-Over.*

PART III.

As in Part II., but No. 3 now begins the successive movements in *Clap-Slap-and-Kick* and *Leg-Over.*

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